

MUSICAL AMERICA

VOL. XLII. No. 22

NEW YORK

EDITED BY MILTON WEIL

SEPTEMBER 19, 1925.

\$4.00 a Year
15 Cents a Copy

SALZBURG SUMMER FESTIVAL EVENTS FAIL TO IMPRESS

City of Mozart's Birth Is Criticized for Attempt to Become "Austrian Bayreuth"—Exorbitant Prices Charged for Musical and Dramatic Performances—Noted Conductors and Soloists Take Part in Series of Operas, But Results Are Mediocre—Society and Tourists Conspicuous, But Musicians in Audiences Few

(By Special Correspondence)

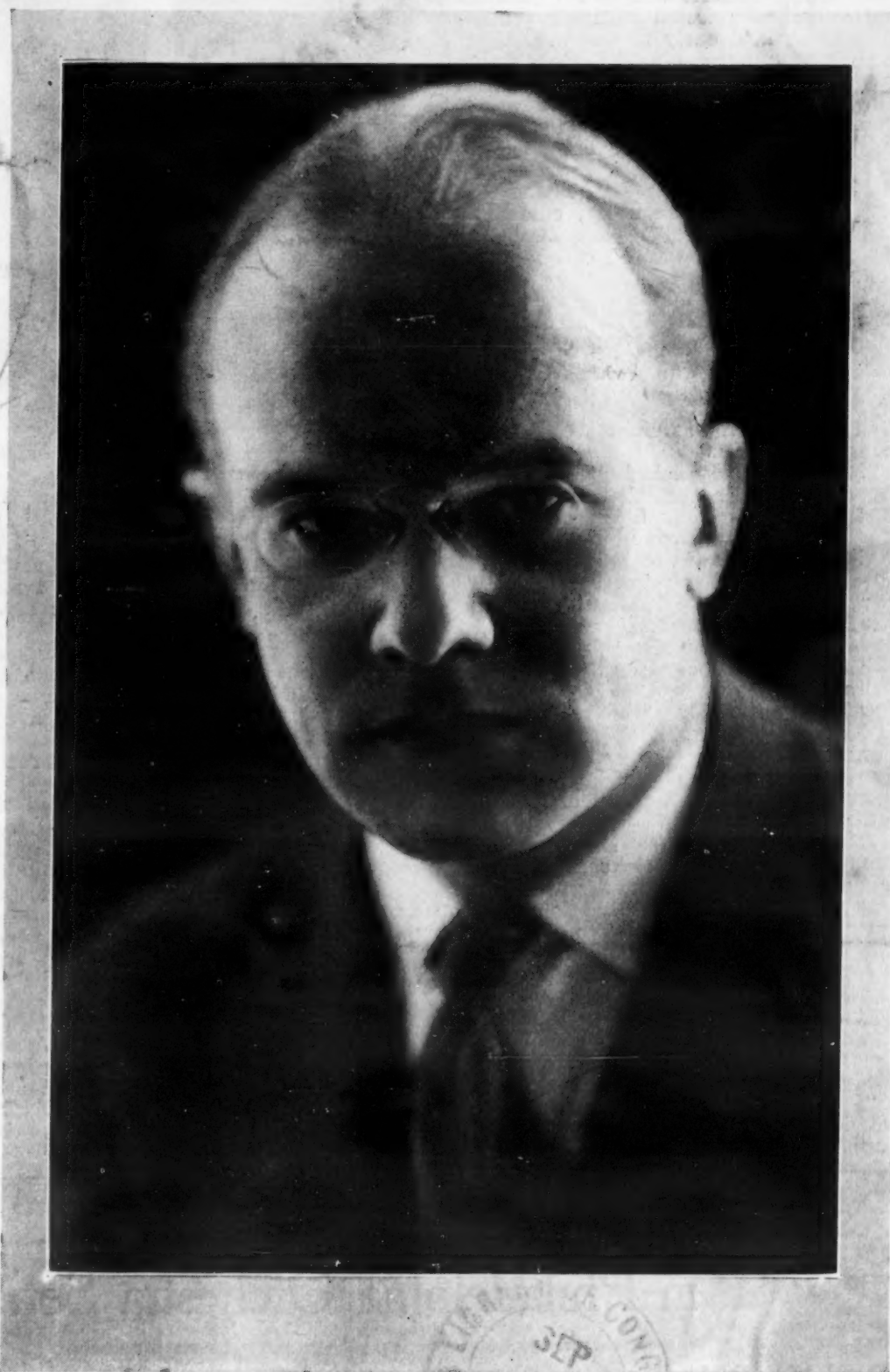
SALZBURG, Sept. 1.—Disappointing in its scope and the quality of its performances, the Salzburg Festival of 1925, from Aug. 13 to 31, yet called large numbers of visitors from other countries. A cycle of Mozart operas, and chamber music, orchestral and recital events were a slight leaven in a series devoted principally to stage spectacles under the direction of Max Reinhardt. Cosmopolitan though the audiences seemed, there has been a notable sparseness of musical celebrities in the Festspielhaus, remodeled from the former Riding Academy.

For the Mozart operatic festival there were four works, Mozart's "Don Giovanni" and "Marriage of Figaro," Donizetti's "Don Pasquale" and a mysterious compound of Mozart, von Hofmannsthal and Reinhardt, called "Die grüne Flöte"—a ballet-pantomime, not to be confused with "The Magic Flute." The Vienna Opera Company has a complete Mozart cycle in its repertoire. Surely one might expect at least that of a Mozart Festival in the composer's birthplace!

The production did not even strive for that perfection which should have been the aim of the professional-Mozartians in Salzburg, despite the efforts of the conductors and the leading singers. The company and the orchestra were obviously suffering from lack of sufficient rehearsal and the ensemble effects, which Mozart demands, were weak. Karl Muck conducted the opening performance, "Don Giovanni" and even he could not give it the finesse and polish it needed, for both he and his principals were at a disadvantage. Franz Schalk, who has trained an inimitable Mozart ensemble in Vienna, did not have his complete company and could not make "The Marriage of Figaro" the delightful experience it is there. Bruno Walter conducted "Don Pasquale"—which for some unknown reason was part of the Mozart celebration—ably as always.

"Die grüne Flöte" is a potpourri assembled by Einar Nilsson, Reinhardt's musical director, to a fanciful book by Hugo von Hofmannsthal who, it seems, is now dividing his allegiance between Richard Strauss' castle and Max Reinhardt's. It includes in its musical mélange excerpts from the "Kleine Nachtmusik," "Les petits riens" and other works, which on the surface have no relation to each other. The combination was skilful enough, the costumes fantastic and effective, Herr Prof. Rein-

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DEEMS TAYLOR

Photo by Illustrated News

American Composer and Critic, Whose Activities Cover a Wide Field of Musical and Literary Enterprise. (See Page 26)

Arnold Volpe to Head Composition Faculty in Chicago Musical College

CHICAGO, Sept. 14.—Carl D. Kinsey, manager of the Chicago Musical College, has secured the services of Arnold Volpe as chief instructor in all branches of composition, a department formerly headed by Felix Borowski. Mr. Volpe will hold classes in ensemble and violin besides those in theory, harmony, counterpoint and composition.

He has been musical director of the Kansas City Conservatory since 1922, and also head of the violin department there. Before this he conducted the Washington Opera Company, from 1919 to 1922, and was leader of the municipal orchestral concerts in New York City from 1909 to 1913. To Mr. Volpe belongs the credit of being founder and first conductor of the New York Stadium concerts in 1918.

His reputation in musical circles of New York dates back to 1902, when he first came here from Russia, and organ-

ized the Young Men's Symphony, which he conducted for seventeen years. In 1904 he also founded his own orchestra, the Volpe Symphony, which was active for nine years.

Mr. Volpe is a pupil of Leopold Auer and studied harmony under Rimsky-Korsakoff and Liadoff. Born in Kovno, Russia, in 1869, he received his early education in Warsaw. Following his graduation from the Imperial Conservatory of Petrograd, Mr. Volpe began to teach. Many of his pupils are now holding positions as concertmasters, teachers, soloists and members of symphony organizations. Among these are Harry Weisbach, Louis Edlin, Max Jacobs, Samuel Lifschey, Jacques Green, Paul Berthoud and Max Barr.

As a composer Mr. Volpe is best known through his many songs, his String Quartet which is given by the Flonzaley and Letz quartets, and his compositions for violin, cello and piano.

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WORLD'S LARGEST CARILLON PLAYED FOR N. Y. THRONG

Chimes Presented by John D. Rockefeller, Jr., in Memory of Mother, to Park Avenue Baptist Church Have Inaugural—Made at Croyden, England, the Fifty-Three Bells Weigh More Than Fifty Tons—Anton Brees of Antwerp, Engaged as Carillonneur, Will Give Programs Twice Weekly

THE world's largest carillon, of fifty-three bells, the gift of John D. Rockefeller, Jr., to the Park Avenue Baptist Church in New York, was played for the first time last Sunday morning. The carillon, a memorial to Mr. Rockefeller's mother, was made at Croyden, England, at a cost of \$60,000. Anton Brees of Antwerp, Belgium, has been permanently retained as carillonneur and will play every Sunday before and after the morning and evening services, and will also give two recitals weekly. The bells will be removed to the new church at Riverside Drive and 122nd Street when it is completed.

There had been no announcement of the playing of the bells last Sunday, and as the benediction was pronounced the first notes of the carillon boomed out. The glorious music startled passersby and those who were leaving other churches gathered in Park Avenue, while traffic almost came to a standstill.

Mr. Brees played "How Firm a Foundation, Ye Saints of the Lord," Handel's "Largo," "The God of Abraham, Praise," a traditional Hebrew melody, Schubert's "Ave Maria" and "America." The music committee has decreed that every recital shall end either with "America" or "The Star-Spangled Banner." There was another recital in the evening.

The weekly recitals will be of a half-hour's length at first, and will probably be given on Sunday afternoons and Thursday evenings at about 8 o'clock. Later hour-length programs may be given if this proposal proves popular.

Three months' labor was necessary to set the bells in place. Last Sunday the six largest bells had not yet been connected, but this will be done immediately. The largest eight bells have been placed on the roof with a wall of masonry round them. In the tower hang the remaining forty-five. The total weight of the bells is more than fifty tons, and the tower was strengthened to hold them.

The console for the carillon is in the tower, and requires the carillonneur to play with both hands and feet. The keyboard has both white keys and those for chromatics. In addition, there is an intricate system of pedals.

Mr. Brees is one of the most noted carillonneurs of Belgium, having been assistant player at Antwerp Cathedral. He came to America in August to take up his important post. In previous summers Mr. Brees had given recitals in New England.

The increase of carillons in America has been remarkable. The most noted are those at Cohasset, Gloucester and Andover, Mass.; St. Paul, Minn.; Birmingham, Ala.; and Morristown and Plainfield, N. J.

Stokowski Chosen President of New Philadelphia Club

PHILADELPHIA, Sept. 12.—Leopold Stokowski, conductor of the Philadelphia Orchestra, was elected president of the newly-formed Stanley Music Club. The organization, according to the application for a charter made here recently, aims "to bring the musicians and music-lovers of Philadelphia into closer personal touch; to engage, receive and entertain visiting musicians of distinction; to further the cause of furnishing good music to the masses and generally to increase interest in and promote the art of music in said city." From unofficial sources, moreover, it is reported that a series of five concerts by the complete Philadelphia Orchestra is proposed for the coming season and that Mr. Stokowski will conduct all of these concerts under the auspices of the Club. The officers of the new club are as follows: Honorary president, Jules E. Mastbaum; president, Mr. Stokowski; vice-president, Frank W. Buhler; secretary, Ruth O'Neill, and treasurer, Irving D. Rossheim.

STATE SYMPHONY TO GIVE THREE SERIES

Score of Concerts Includes Programs of Rare and New Works

Three series will comprise the twenty concerts to be given in Carnegie Hall this season by the State Symphony, under the leadership of Ernst von Dohnanyi and Alfredo Casella.

The first of these will include five Wednesday evening programs and one on Sunday afternoon, the dates being Oct. 21, Nov. 4, Dec. 9, Dec. 20, Jan. 20 and March 3. The second is to be composed of six Tuesday evening concerts on Oct. 27, Nov. 10, Dec. 22, Jan. 26, Feb. 2 and Feb. 23. The third series will fall on eight Saturday evenings, Oct. 24, Dec. 5, Dec. 12, Jan. 9, Jan. 16, Feb. 20, Feb. 27 and March 13.

Among the works already listed for production are many manuscript compositions and other new and seldom heard pieces. Alfano's "Dance of Sakuntala" will have its initial performance, as will Kodaly's "Psalmus Hungaricus," Prokofiev's Violin Concerto, Rieti's "L'Arca di Noé" and Concerto, Georg Kosa's "Six Pieces" in manuscript and Hans Barth's Piano Concerto. A Johann Strauss program will commemorate the centenary of the German waltzmaster in October.

Three century-old works which are seldom heard will be played during the season. These include Monteverde's "Sonata Sopra Sancta Maria," a Symphony by Staminitz, dating back to the early Eighteenth Century, and Dittersdorf's Symphony in C. Interesting works of contemporary composers include Béla Bartók's Dance Suite, Casella's "La Giara" and "Notte di Maggio," with soprano, Milhaud's "Protée," Ravel's "Daphnis et Chloe" and Roger Ducasse's "Sarabande."

Tchaikovsky's first and second symphonies might almost be included among the novelties, since the fourth and sixth have practically obscured the others.

Operatic Singers Are Among Voyagers

Sailing on the France on Sept. 12 were Louis Hasselmanns, conductor of the Metropolitan Opera, and Ina Bourskaya, mezzo-soprano of the same organization. Giovanni Martinelli was a passenger on the Aquitania, sailing on Sept. 9. Rosina Torri, soprano of La Scala, and Marcel Journet, French bass, arrived on the Belgenland, Sept. 11, for appearances with the San Francisco Opera Company. Marguerite D'Alvarez, contralto, was also aboard the Belgenland. On the Berengaria, docking on Sept. 11, were Mrs. Victor Herbert, widow of the composer; Malvine Guttman, pianist, and Dr. Miles Farrow, organist and choirmaster of the Cathedral of St. John the Divine. Frances Keegan, manager of the Town Hall, was a recent arrival.

Naumburg Foundation to Award Débuts in Memory of New York Philanthropist

THE National Music League announces that a series of debut recitals will be given under its auspices at Aeolian and Town Halls, New York, this winter by the Elkan Naumburg Musical Foundation. These recitals will be for pianists and violinists selected in special auditions to be held early in October.

The Naumburg Musical Foundation was created by Walter W. Naumburg of New York City in memory of his father, Elkan Naumburg, who was for many years a generous patron of music in this city. The committee representing the Naumburg Musical Foundation consists of Alexander Lambert, chairman, Richard Aldrich and Efrem Zimbalist.

"Mr. Naumburg wanted to honor his father, who always took a deep interest in musical affairs and who gave to the city the bandstand in Central Park, where thousands of people enjoy concerts by bands and orchestras every summer," says Mr. Lambert. "It was at my suggestion that the Naumburg Musical Foundation was created to function along these lines."

"Mr. Naumburg asked me to become the chairman of the committee, and I consented to do so with the stipulation that none of my own pupils should be eligible for the awards. Mr. Aldrich and Mr. Zimbalist also consented to serve with me on the final auditions, and the National Music League was asked to conduct the preliminary auditions and to attend to the business details of the recitals."

"All expenses for these recitals will be defrayed by Mr. Naumburg, and any pianist or violinist—except, of course, my own pupils—is eligible to enter the auditions provided that he or she has not already appeared in public recital in New York. Although we speak of them as 'young artists,' as a matter of fact there is no age limit and we are not confining ourselves to Americans. Sometimes very fine artists arrive in this country without friends and without means and they are unable to carry on their careers here. We want to help these artists get a hearing in this country, as well as to provide an opportunity for young American artists who are ready for the concert stage."

"I use the word 'artist' advisedly, as we do not want to bring out talented pupils prematurely. Our standards are

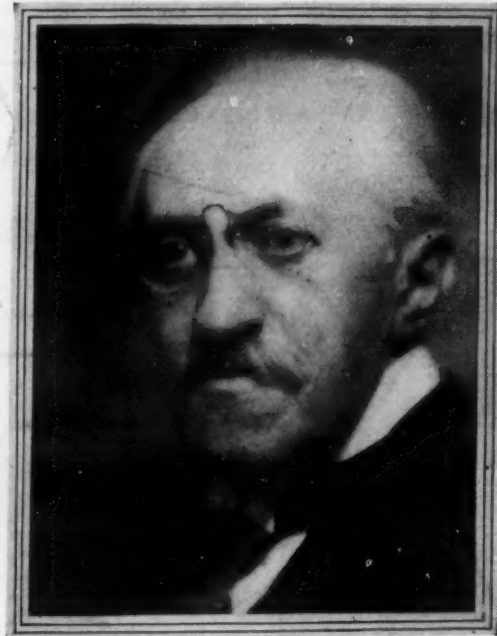


Photo by Maurice Goldberg
Alexander Lambert, Chairman of the Committee Representing the Naumburg Musical Foundation

high and we feel that only real artists are worthy of this opportunity. I have known so many instances where clever young people were rushed into public appearances before they were ready for it, and the result is bound to mean disappointment for them. The public is exacting in its requirements, and a premature debut sometimes is an actual detriment to a successful career, rather than an aid to it."

"The Naumburg Musical Foundation is intended to become a permanent fund. Although we are confining our attention this season to pianists and violinists, it is quite possible that in the future the scope of the Foundation will be enlarged to include also vocalists."

The preliminary auditions will begin at once, and applications should be sent in writing immediately to the offices of the National Music League, 113 West Fifty-seventh Street, New York. Assignments for auditions will be made in the order of receipt of application. The final auditions will take place early in October, and no further auditions will be held this season.

Respighi to Appear As Guest Leader in Philadelphia Orchestra Series

PHILADELPHIA, Sept. 12.—Ottorino Respighi, noted Italian composer, will appear as guest conductor of the Philadelphia Orchestra during the vacation of Leopold Stokowski in January, according to an announcement by the Philadelphia Orchestra Association. The visitor will conduct a program of his own compositions and will play the solo part in his new Piano Concerto.

With the opening of the new season Mr. Stokowski will enter upon his fourteenth year at the head of the orchestra. Except during his midwinter vacation in January, he will conduct all of the concerts here and out of town. He is now engaged in preparing his programs for the season, which will, as before, be replete with interesting works of both the old and new schools. He will begin rehearsals on Monday morning, Oct. 5.

The schedule of concerts for the twenty-sixth season shows the usual twenty-nine pairs of Friday afternoon and Saturday evening performances. The first concerts in this series will be given on Oct. 9 and 10. The Monday evening events, increased to ten, will open on Oct. 26. There will be four pairs of concerts for young people, as

before, on Wednesday and Thursday afternoons, with the opening events scheduled for Oct. 14 and 15. Members of the Philadelphia Forum will have three opportunities of hearing the orchestra in symphonic programs, with another appearance scheduled for the same organization at the exercises of the Philadelphia Award. Altogether, Philadelphia will have eighty concerts by the orchestra.

Due to the large number of performances in its home city, the out-of-town appearances will be confined to New York, Washington, Baltimore, Princeton and a brief Western tour of a week's duration. New York will have ten concerts, Washington five and Baltimore three. The Western tour, sponsored by a group of prominent business men of Toledo and under the supervision of Grace Denton of that city, embraces appearances in Pittsburgh, Dayton, Chicago, Toledo, Cleveland and Detroit. Chicago has never before been visited. The tour will begin on Feb. 22 in Pittsburgh and will close on Feb. 27 in Detroit, where the concert will be given in the new Masonic Auditorium now under construction.

The list of soloists for the Friday and Saturday series is not yet complete, but

Congress to Discuss Creation of Education Department

WASHINGTON, Sept. 16.—One of the measures to be taken up early in the next session of Congress will be the bill providing for the creation of a Federal Department of Education, the head of which would be a member of the President's Cabinet, according to statements from authoritative sources. Creation of such a department has been urged for some years. The plans, which are now being incorporated in a new bill, provide for the concentration of all educational work, the activity of a National Conservatory of Music, should such an institution be created, and the various departments of the United States Bureau of Education, under such a department. The systematic incorporation of music as a regular study in the public school curriculums is also provided for. A measure now pending in Congress, known as the "Sterling-Reed" Bill, it is planned, may be used as a basis for the new measure, although many important changes in its scope and purposes will probably be made.

ALFRED T. MARKS.

ST. LOUIS CITIZENS START OPERA DRIVE

Fund to Cover Deficit of \$12,717 Sponsored by Former Mayor

By Herbert W. Cost

ST. LOUIS, Sept. 12.—Henry W. Kiel, former mayor of St. Louis, has volunteered to head a committee to raise a fund to cover a deficit of \$12,717 incurred by the recent *al fresco* grand opera festival, of which Guy Golterman was director.

Receipts for the ten performances were \$26,715, as against expenses of \$39,430. This financial reverse is ascribed to the public being surfeited with summer operatic entertainment after twelve weeks of municipal light opera and a seven weeks' season at the new Garden Theater.

Mr. Golterman provided excellent casts and ensemble for the six performances of "Aida," and four of "Cavalleria Rusticana," combined with two performances of ballet divertissements and two of the new grand opera, "The Music Robber" by Isaac van Grove.

The entire festival was financed and managed by Mr. Golterman, who for years has sponsored grand opera here. As a result, the Municipal Theater Association has voted \$500 toward the deficit, which is practically a refund of a like amount for use of the Association's properties during the festival.

A number of prominent St. Louis citizens, formerly connected with the opera movement here, have already either subscribed or indicated their intention of doing so. The average nightly receipts were much smaller than for the "Carmen" performances of last year.

those who have been engaged are of exceptional interest. Ossip Gabrilowitsch is the first artist scheduled to appear, on Nov. 13 and 14, the anniversary of the orchestra's first concert, which will be commemorated by duplicating the orchestral numbers performed then and with the soloist playing the B Flat Minor Concerto of Tchaikovsky, as he did twenty-five years ago. The other artists on the list include Josef Szigeti, Hungarian violinist, who will make his American debut here; Béla Bartók, noted Hungarian composer and pianist, who will play his new Piano Concerto for the first time; Harold Samuel, English pianist, and Roland Hayes, Negro tenor. Other artists now under negotiation will be announced later.

The management of the orchestra announces that the season sale to former subscribers to the Friday afternoon and Saturday evening concerts, which closed on Thursday of last week, has exceeded all previous records. Practically all of last year's subscribers have retained their seats. Orders for seats from new subscribers, whether placed through the Women's Committee or the business office, will be filled in order of receipt beginning Sept. 18.

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Are Musicians' Careers Influenced by Their Names?



Garden, Gatti-Casazza, Hofmann and Caruso Photos © Mishkin; Paderewski, © Hartnook; McCormack, © Arnold Genthe; Auer, Jessie Tarbox Beals, and Godowsky © Apeda

SOME NOTED MUSICIANS WHOM NUMEROLOGY CLASSIFIES

In the Upper Row, from Left to Right, Are Ignace Jan Paderewski, Who Is Given the Index Number of "Versatility"; Mary Garden, "Poet"; John McCormack, "Leader," and Giulio Gatti-Casazza, "General." Below Are Pictured Leopold Auer, "Poet-Teacher"; Josef Hofmann, "Initiative"; the Late Enrico Caruso, "Versatile Joy-Bringer," and Leopold Godowsky, "Inspiration"

By GEORGE PYTHAGORAS, JR.

OF course, if you don't want to, you need not believe in the idea that your name and your personality have, or should have, the same vibration, numerically! Nor need you swear that by studying the one you can find out a lot about the other. Neither, for that matter, is it necessary for you to take any interest in the subject of evolution. But in both cases you will miss a good deal of fun if you don't!

Not that people don't take numerology seriously! Some do. Certainly, it is an uncannily accurate thing. But so are all numbers; and this pseudo-science of numbers and how they influence you has a great advantage in that it is easy to work out, as easy as to count up to 10. And much easier than reading a page of music.

All you need to know to start with is that the letters are reputed to vibrate or give out the following qualities:

A, J, S = 1. N, E, W = 5.
B, K, T = 2. F, O, X = 6.
C, L, U = 3. G, Y, P = 7.
D, M, V = 4. H, Q, Z = 8.
R and I = 9.

Nobody knows why each number is supposed to be tagged with certain qualities—nobody, that is, except my ancestor Pythagoras, who is no longer in a position to tell.

Roughly speaking (and this is the second thing to learn), the qualities of the numbers are:

One, the pioneer's vibration.
Two, the diplomat's.
Three, the joy-bringer.
Four is the digger.

Five vibrates to friendship and versatility.

Six, to world sympathy, sometimes called cosmic motherhood.

Seven is the vibration of the poet and the prophet.

Eight is the general or manager.

Nine is the great teacher.

Eleven is the highest inspiration.

And its double, twenty-two—well, like some baseball players, it has everything! Eleanor Duse's name vibrated to twenty-two. So did Johann Sebastian Bach's.

Compound Vibrations

The compound or high vibrations are made up of different combinations; and each combination makes a different kind of result, even though the number is the same. For instance, 9 may be 2 plus 7; 3 plus 6; 5 plus 4; or it may be, like "Josef Hofmann," 8 plus 1. Mr. Hofmann's name is a wonderful combination, because it means initiative added to executive ability. "Giulio Gatti-Casazza" has the same. The 1 vibration thinks of new ideas; the 8 carries them out. And since the 1 is always told to seek out the 8 for a friend, it follows that the two combined in one nature make for a rare balance and consistency.

Musicians run to threes, fives, sevens or nines. If they are lucky, they include an eight. Then they make money. The even vibrations—2, 4, 6, 8—are more practical; the uneven, more intuitive.

For instance, take Ignace Jan Paderewski. As "Ignace," he is a 5; as "Jan," a 7; as "Paderewski," 11. Hence, he has great versatility; is a poet, a mystic, an enthusiast; is one of the greatly inspired. His name, added together, vibrates to 5, the mysterious vibration of the double personality; the most unusually endowed, the least understood and the one with the most varied possibilities. Mr. Paderewski hasn't a practical vibration in his whole outfit; and only one letter of his long name vibrates to the 2 or

diplomatic number. So, you see, Pythagoras would have told him not to try that premier business.

Now, John McCormack, as "John," is a 2; the diplomat, the "good mixer," the person who just naturally understands people and how they should be handled. Luckily, also, for his bank account, "McCormack" vibrates to the tune of 8. All great financiers, good managers of money, great successes from this earth's point of view are 8s. Add 8 and 2; and you get 10, or 1, the complete vibration of the Irish tenor. It is the number of initiative, or originality, leadership. You cannot stop a 1, if he once gets going!

The Practical Sense

Caruso—bless him!—had not a practical vibration to his name. He was 5, 5, 9, 3, 1, 6; 3, 1, 9, 3, 1, 6. Do you see how 3 and its multiples prevail in his name? Now 3 and 5 (but especially 3) are the singer's numbers, and Caruso ran to 3s, 6s and 9s—the greatest singing, most humanly sympathetic, most greatly powerful personality combination you can think of. Added together (5 plus 1), his name counts to 6; the number of world-sympathy.

William Shakespeare's name also vibrates to 6; but for a totally different reason. Instead of, like Caruso's, keeping to practically three numbers, "William Shakespeare" has every possible vibration of the whole 10. Queer, isn't it?

Richard Wagner vibrated to 7. The 7 has in some ways a bad time. It is apt to be misunderstood and dreamy. It needs much sympathy from others; and it doesn't always get it. But 7 usually contents itself with having a big message to deliver; because it is the number of prophecy, poetry, and religion. So Wagner wobbled along under the burden of his mission until he met Cosima and married her; and, she being a 9, he found in her the inspirational number. If the

7 and 9 can stand each other, they make a wonderful combination. The 7 must be left alone a great deal to re-collect its inspiration; otherwise it gets violently irritated. Evidently Cosima knew that, because the two lived as happily ever after as 7 and 9 can.

Conductors' Numbers

"Willem Mengelberg" vibrates to 9. Great orchestral conductors are apt to be either 9s or 7s. For while 7 is the poet, 9 is the teacher; the vibration of a tremendous humanity; a dynamic personality.

"Leopold Stokowski" vibrates to a double 7; "Walter Damrosch" to 9 and 7. The latter's complete vibration is the same as Wagner's; probably that is why one likes so much to hear him conduct Wagner.

Gustav Mahler, who had so much to do with singers, added the 3 or singer's vibration to the 9. While Toscanini proved himself in that way, as in several others, the exception by vibrating not only to 3, the singer's, but also to 8, the manager's, executive's or general's vibration. Wherefore one sees why he was born to manage singers or know the reason why.

As I have said, the 3 or its double, the 6, is found to prevail among singers. Hence, Mary Garden is 3 and 4. Thus it is that our unforgettable *Melisande* and *Sapho* unites the gay, fun-loving, dramatic, musical, dancing 3 with the serious, hard-working, "digging" earth-bound, and very often tragic, 4. Miss Garden's whole name "vibrates" to the mystic, studious, intuitive and poetic 7. Which, as those who know her best will tell you, befits her wonderfully well.

"Gatti-Casazza" of course vibrates to 8 for generalship; it has got to. In that job there must be a lot of 8; so look at "Casazza." It is 3, 1, 1, 1, 8, 8, 1. "Gatti" is 7, 1, 2, 2, 9. The two added

(Continued on page 14)

Artists Seize Last Moments of Leisure Time—



THE children have learned wisdom when they chant: "The first the worst, the second the same, the last the best of all the game!" Because the last is always the best . . . the last dance, the last love, the last drink, the last idea. And, of course, the last day or two of vacation, when there is just one more swim, one more round of golf, one more precious moment of leisure!

Artists particularly, about to begin their professional seasons, are still lingering in the country and abroad, catching a last free breath, as the accompanying pictures show, before the hectic routine begins.

Beginning in South America, there is Oscar Saenger (1), the coach and vocal teacher, riding forth in search of adventure—and gold. At least, his destination is the mines. Returning to this country to Toledo, we find Corinne Rider-Kelsey (2), vocal teacher, with Mary Hilling Megley, conductor of the Toledo Choral Society. The former spent the month of July conducting master classes in the Ohio city. Going west to Estes Park, Colo., is Elisabeth Rethberg, Metropoli-

tan soprano (3), resting from her season on the Continent and in London and preparing programs for her Coast tour, which begins in Denver on Oct. 2. The snapshot shows, from left to right, Albert Doman, Mme. Rethberg's husband; Miss Slack; Robert Slack, Denver manager; Mme. Rethberg, and Mme. Lavoie-Herz, pianist and teacher.

Dora Rose (4), according to the jingle on the back of her photograph, enjoys herself "up in the air, perched on a tree; just where you'd expect a songbird to be!" Miss Rose, after two months' vacation at Averill Park, New York, is about to resume work with her vocal teacher, Estelle Liebling. Crossing the ocean, we meet Alberto Jonàs (5), pianist and pedagogue, at beauty's feet, beneath a statue in Versailles, France. Mr. Jonàs will sail for America in time to reopen his New York studio on Oct. 1.

Woodland and Ocean

Home again and down to North Carolina, where members of the Sittig Trio (6) are posed in front of Memorial Hall, Chapel Hill, after giving a concert at the University. The trio spent its vacation at a camp in the Poconos. Across the ocean again we find A. M. See (7), sec-

retary and manager of the Eastman School of Music in Rochester, with Mrs. See, standing in silent contemplation on a parapet overlooking Rome.

Clarence Gustlin (8), American pianist, who educates the country with his opera inter-recitals, neglected his lecturing and playing for a while to rest among the orange groves of his California home. A more energetic vacationist is Albert E. Ruff (9), teacher of singing, who spends his summer months perfecting his golf technic.

Charms of Canoeing

A cool looking pair (10) are Carl M. Roeder, pianist, with his pupil, Hannah Klein, in a canoe on Lake Abenaki, Thetford Hill, Vt., where the Roeder summer home is situated. Little Miss Klein, gold medal winner in the New York Music Week contests, has given several recitals this summer for the Hanoum Camp, on the other side of the lake, which Prof. Farnsworth, for many years head of the music department of Teachers' College, Columbia University, directs.

Together in the pleasant surroundings of Ravinia Park are Ora McCord Wheatcroft (11) and Armando Agnini of the Metropolitan, directors of the Wheatcroft Opera Guild, discussing next season's plans. From a trip to Havana

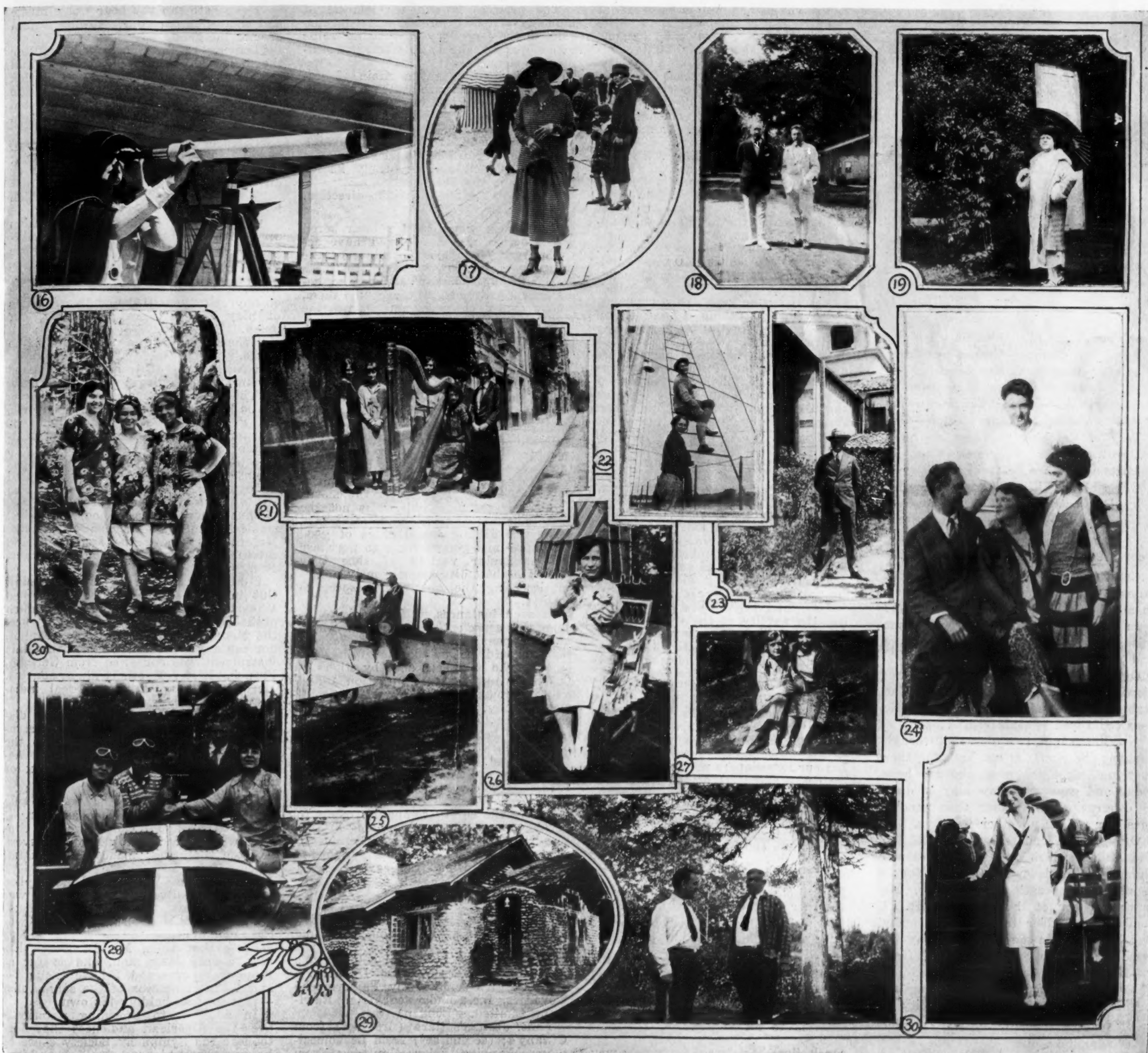
and the West Indies comes a picture, taken on board ship, of Mr. and Mrs. Nicola Montani (12). The former is the conductor of the Palestrina Choir and the latter is director of the Montani Vocal Studios of New York and Philadelphia.

Rosa Low (13), soprano, has spent part of her vacation time in the Catskills. The accompanying snapshot was taken at Mrs. Verran's estate, where Mme. Low (right) is seen with her accompanist, Ina L. Grange. Another American soprano, Nina Morgana (15) of the Metropolitan, divided her leisure this summer between visiting her mother in Buffalo and her brother in Grand Haven on Lake Michigan. Miss Morgana, stepping into her brother's car, evidently believes it is easier to ride than to walk in the hot weather. A third American soprano is Gladys Axman (14) of the San Carlo forces, who, back from a motor trip through Spain, has already resumed her operatic activities. The snapshot was taken on board ship homeward bound and shows, right to left, Fortune Gallo, impresario, Sofia Charlebois, (Mme. Gallo) and Miss Axman.

While Thelma Given (16), violinist, is a far-sighted maiden, nevertheless she enjoys an occasional glimpse into the

[Continued on page 5]

September Finds Many Still in Vacation Haunts



[Continued from page 4]

far-away through her telescope . . . and one thing she sees is a trip to Europe early in October! And while those on this side of the Atlantic contemplate the other, artists abroad think of America. Ganna Walska (17), for example, hesitates a moment on the walk at Deauville, where she has been singing, and remembers good old Chicago.

George Barrère and Harold Hansen (18) are seen strolling along one of the quiet side roads of Chautauqua, N. Y., discussing perhaps the lyric qualities of the flute as compared with those of the tenor voice. And at this moment Charlotte Lund (19), soprano, steps down from the threshold of her secluded little studio in East Hampton, which has been the scene of many informal musicales this summer.

Three little maids, but not from school, are the Steeb sisters (20), who are climbing the hills of California. In the center is Olga Steeb, pianist. The harp that once through Tara's hall is heard today on the sidewalks of Paris, where Marie Miller (21) is seen surrounded by a group of her pupils, including the Countess de Prorok, Dorothy McCloughlin, Emily Pidgeon, Madeleine Courtney and Eleanor Collier.

"Canada, Here I Come!" sings Oscar Ziegler, pianist (22), who, with Ruth Breitung, one of his pupils, is seen on the lookout for the Canadian shores, where he was taking a small party on board. Edgar Schofield, baritone (23), was among the recent visitors at the Mission in San Juan, Cal. Among the American numbers on his summer programs were golf, tennis, swimming, and sailing for an encore.

Airplane Attractions

Chautauqua is again the scene of summer work and play for Doris Doe (24), contralto, who pauses for a few moments of conversation with Wendell Hart, tenor (in the background), Edwin Swain, baritone (at the left) and Grace Demms, soprano (at the right). Then we come to the aviators, and the latest additions to the list of hydroplanomaniacs are Rosa Ponselle (28), Romani and Frances Peralta, who flew four times in one fortnight recently. Mr. and Mrs. Tollefsen (25) of the Tollefsen Trio have also taken to a seaplane and are off for a little spin across the lake near Charleston, Ill.

In the meantime, Winifred Byrd, pianist (26), is recuperating from her recent automobile injury and is seen sunning herself on her roof bungalow in

the heart of New York City. The two little babes in the woods prove to be Nanette Guilford (27) and her chum, Kathlene Maloney, pianist, in a picture taken recently in the wilds of Connecticut. Upon her return to New York Miss Guilford was given a surprise party in celebration of her twentieth birthday. A colossal birthday cake stood in the center of the table and the salon was a bower of roses. Many persons prominent in New York and Paris opera circles were present and, as the saying goes, a good time was had by all!

Calais is the home of "La Forge Retreat," built by Dr. George P. MacNichol for Frank La Forge (29), but it is not the Calais across the sea in France. The retreat is on the St. Croix River in Maine. Another artist summering in Maine is Louise Hunter (30), who is seen after a golf tournament in Rockland.

And that is the last word in vacations for the year 1925! With a gentle tear we tuck away the camera and lay the white flannels tenderly in moth balls. Pretty seashells, which yesterday seemed so full of meaning, are cast today into the waste basket, along with numerous postcards from our friends upon which are written: "Am having a fine time. Wish you were here. X marks my room in the hotel."

It is an old story, but every year it must be retold, and somehow there is a charm in the ritual of vacation which is only equalled by that of the good old concert curriculum for which we are now waiting once more. H. M. M.

Kansas W. C. T. U. Members Would Ban "King Cole"

KANSAS CITY, KAN., Sept. 12.—Nursery songs which mention alcoholic drinks are unsuited to youthful minds, according to a motion adopted recently by the Lyon County Chapter of the Women's Christian Temperance Union. This organization is described as having gone on record to oppose the singing of "Old King Cole." It would also take steps to prevent children singing verses in which tobacco is mentioned on the grounds of possible bad example. Emporia women are serious about taboos such as alcoholic songs as "Sing a Song of Sixpence, Pocket Full of Rye," according to Mrs. H. E. Hembling, president of the union which adopted the resolution.



New York's Critical Situation Hit by Fever for Change—Guesses in Order as to Evening Post's New Scribe—Need of Permanence and of Americans at Music Desks—Income Tax Figures as Aid to Musical Self-Appreciation—One Way of Catching the Eye of Opera Devotees—How Programs Can Be Made a Bit More Personal and Spicy—Critic Flings Challenge to All "Grads" by Denunciation of College Music—New Distinction for Walter Damrosch

Dear MUSICAL AMERICA:

Curious, isn't it, how a period of transition and unrest manifests itself in all phases of the artistic institution?

In music, even the critical department seems to be involved in endless change and turmoil.

Only a few years ago, newspaper reviewing in New York was about as stabilized—one might also say as static—as could well be conceived.

Now, it suggests quicksand, though perhaps the simile is not an altogether just one, since the men who are here today and gone tomorrow may be open to congratulation, rather than condolence, for taking up other interests.

Only W. J. Henderson remains of the Old Guard which for so long turned thumbs up or down on all New York's concerts and operatic performances. He is the keelson of the critical craft. I sometimes shudder to think how leaky and irresponsible the good ship may become when he withdraws himself from it—if ever.

Not that the younger men are lacking in musical discernment and in ability as writers. But are they fixtures? Lawrence Gilman, in particular, gives promise of carrying on the traditions of the elder day. But even he has shifted his allegiance and his metier rather frequently in a career that has not yet reached its meridian.

"Will anybody new ever break into the circle?" used to be the query when Krehbiel, Finck, Henderson, Aldrich and Huneke were the apparently unbreakable links in the concatenation of star reviewers.

"Who's next?" if not quite the question today, may become that of tomorrow if the present shifting and experimenting is carried any further.

* * *

At this writing, no one seems to know who is to be critic on the Evening Post. There has been nothing to indicate that Ernest Newman is coming back. The Post stopped printing his English articles some months ago.

There have been rumors of another "guest" critic in Calvocoressi, one of Europe's most distinguished musicologists. That gentleman, I am informed from the other side, has never heard anything of it. Finck's retirement seems to be final.

No doubt there are candidates enough,

but if the lucky (or unlucky) one has been notified, he has kept his secret well. Meanwhile, the season is almost upon us.

The selection of Samuel Chotzinoff to succeed Deems Taylor on the *World* was typical of the situation. Taylor, himself, though he had won a measure of recognition as a composer, was little known as a reviewer when he stepped into Huneke's shoes. He built a reputation with meteor-like rapidity. Now, after only three seasons, he is stepping out to devote himself to composition and is being followed by another musician who is much better known as a pianist and accompanist than as a writer.

Those who are familiar with Mr. Chotzinoff's abilities predict that he will promptly build up a personal following, as Taylor did. But the public must adjust itself to a new personality, just when it had begun to thoroughly appreciate the old one.

I wish Mr. Chotzinoff every success. But in view of his predecessor's division of allegiance between several modes of expression, I am wondering whether he is deserting the keyboard permanently, or is merely taking a fling at an arduous but fascinating task, by way of a divertimento.

Obviously, some degree of permanence is desirable in our critical areopagus if reviews are to follow any consistent line, such as was hewn by the writings of the "Old Guard." Brilliant individual writing, especially if it be chiefly the expression of a variety of personal cleverness—or, if you please, smartness—is about as evanescent a thing as can be imagined.

* * *

These considerations aside, I do think it is high time that a halt be called in the "guest" critic promenade. The course of the *Times* in bringing Colles over was interesting, as an experiment, and I believe the *Post* did a salutary thing in inducing Ernest Newman to spend a winter in America.

But the novelty of the trick is gone, and it is not likely that any man available in England or on the Continent would add much to what Colles and Newman have already given us.

Unless a Calvocoressi or a Jean-Aubry could be engaged permanently, any new "guest" would represent just another oar in the muddling of the waters that are confused enough as they are.

Let our newspapers put Americans at these desks and let them be Americans who take criticism seriously with the intent of making it a life work.

This generation, unsettled as it is, has a duty to contribute its own W. J. Henderson to the music of tomorrow.

* * *

If you observe a fellow musician in the corner of the room with his head buried in a newspaper you may be sure he is performing little sums in mental arithmetic.

That is, he is figuring why it is that Higgins, his chief rival in the tenor world, has paid only \$7,999 income tax while he, Hinkle, the artistic, intellectual and physical superior of Higgins as an Edison is to an anglerworm, has paid \$8,999.

Uncle Sam has stirred up a new war. The insurance agents and those gentlemen who vend gold mine and oil shares are the only beneficiaries of this income tax publicity.

No, I must except the several movie stars who are said to pad their returns for the sake of the publicity.

You see the Government returns the excess tax later as "overpaid" without any newspaper announcements, hence these canny souls are heralded as vastly prosperous persons.

Not even the services of a publicity writer are required for this gilt-edge, page one service provided by accommodating Uncle Sam.

Of course the lists have uncovered some unusual situations.

One young musician I know is down for a payment which indicates an income in five figures.

Yet only a year ago or two this lad was struggling along on the meagre earnings of a church singer. The tide has turned for him at last after years of toil and study. Today he has his car and his Japanese valet.

Out of such material is the romance of music made.

I should add that the boy did not make his fortune in music.

He was taken into partnership by a stock broker who was impressed by the young musician's latent business ability.

Music has lost a business man but Wall Street has gained a canny young musician.

* * *

Speaking of dollars, I rejoice that musicians are beginning to profit by the existence of radio broadcasting stations.

The practice is still too general of inducing artists to broadcasting for the sake of the legendary advertising value of such appearances; however, the situation is clearing.

I am informed that a chain of stations, five of which are owned by prominent newspapers, will engage artists "at fees commensurate with their reputations."

The movement is led by Station WHT of Chicago, of which Charles Burke, a personality well and favorably known to artists is the head.

This is a step in the right direction.

* * *

Sometimes, when I have been bored to extinction at the opera, I have actually read those last few lines of the program which convey to a breathless world the information as to who designed the costumes, who executed them, who provided the wigs and whence the shoes came.

The last of these items, in particular, has sometimes assumed definite importance in view of the utterly inartistic, inappropriate and anachronistic character of the foot-coverings disported by stars of both genders. But not being altogether unacquainted with the personal vanities of sopranos and tenors, I generally put the blame elsewhere than upon the official purveyor of the things they wear.

Often, I have no doubt, when appropriate shoes are provided for the chorus and the lesser principals, it is not the boot department's fault if wayward celebrities disdain the dictates of good costuming and go elsewhere to purchase the particular variety of shoe they regard as best displaying comely ankles or deceiving the eye with respect to stature.

In such instances, if justice is to be done the conscientious purveyor whose name appears on the program, exceptions should be noted, specifying the singers who have been shod by others.

This brings me to a notation I find on the program of an event in a mid-western city, where a tenor of the Chicago Opera Company recently sang. Immediately below the titles of his numbers appears the following:

"Diamond scarf pin, cuff links, ring and strap watch worn by the Señor, furnished by and, value \$5,000."

Surely the surety companies ought to be able to get in on advertising of this sort by furnishing bond, guaranteeing return of all such valuables supplied—this service to be free save a small charge for excess value!

* * *

Only a little amplification of the idea involved would bring us something like this:

Mr. Mardones' crown by Gingrich's tin works; garters by Mme. Dubarry.

Mr. Gigli's scimitar by Papiermaché Novelties, Inc.; underwear from Rawlston, Limited. (London).

Mme. Jeritza's tiara (first act) from Giffany's; (second act) from Lebkomozibinowobkowitz, Wien; lap dog from Clancy's Pure Breed Pet Shop, Jamaica and Hoboken.

Conductor Bodanzky's tie—SOLD—from Dudley's Specialty Shops, Everything for Men.

Unbreakable bric-a-brac hurled in temptation scene, supplied by Cast Iron Tidbits Company, Cardiff, Wales.

Backstage "No Smoking" signs (Seven Languages) painted by Multi-Lingo Transliteration Corporation, Everywhere, Any Hour, Day or Night. (Four 'phones.)

Prompter's Box inspected weekly by Universal Security, Non-Accident and Anti-Assassination Society.

Adding machines used in computing artists' salaries readjusted daily by Honest Figures Commercial and Taxi Meter Co.

* * *

Every American who is interested in the gentle game of football knows that this sport has other phases besides arnica, splints, stretchers and assault and battery. Without the friendly aid of music football would fade into the pallid hues of a croquet tournament.

"R. A. S." who is, I suspect, none other than Mr. Robert A. Simon, novelist, gives this artistic matter his attention in *The New Yorker*.

"The most regrettable feature of intercollegiate football, an institution

which, we understand, has more drawing power than Tchaikovsky's 'Pathetic' Symphony, remarks R. A. S., 'is not the commercialism involved, but the cheering and singing which is supplied in the hope of making punts carry ten yards more than nature intended them.'

"For where can you hear worse music and more incompetent yowling than around the gridiron?"

"Leaving to the sports commentator the issues of organized cheering and somewhat organized singing, we stick to our beat with the thesis that the college song is probably the lowest form of music and that the football anthem is incontestably the most maudlin."

"Consider the texts of the inspiring ballads. The boys always go marching down the field and 'we' shall conquer or die."

"The music has only one virtue, which is that it suits the words admirably."

"'Boola Boola' and the rest of them all derive from mediocre German military marches that may have had a place in beer garden concerts and the like."

"The swan songs, bleated lugubriously when the other team leads by a score of approximately 41-0 and two minutes of play are left, are masterpieces of mush."

"When you have a few minutes to waste, read the words of 'Fair Harvard,' 'Old Nassau' and 'Bright College Years,' to name only the dirges of the Big Three."

"The Harvard lyric is spliced to one of the least interesting of Irish melodies, the Princeton tune is commonplace of fourpart writing, and the banal wistfulness of the Yale hymn is to be sung to 'Die Wacht Am Rhein,' a song that begins with a brilliant bugle theme and fizzles off into one of the most mawkish bits of cantilena ever devised."

Thus perish more of our cherished musical traditions—modern critics like Mr. Simon remove the last prop and reveal collegiate music as miserable stuff.

I defy Mr. Simon on another point. Out in Ohio scientists have unearthed a mysterious musical instrument which probably belonged to that vanished race, the Mound Builders. Mr. Simon cannot, nor can any other critic, affirm that this instrument was borrowed from German, French, Irish or other alien sources. Here at last we arrive at real indisputable American music.

Unless some diabolic archeologist discovers that after all, while the instrument is of Mound Builders' origin the music for it was borrowed from Atlantean moderns and the Big Six of the Babylonian school!

* * *

Fame is as fickle a jade as ever.

Some time ago I came across a clipping which referred to "Danny Deever" as "the song that made Walter Damrosch famous."

I sent it to Walter and he replied characteristically, saying that he was glad to know that he was, indeed, "famous," and that "Danny Deever" was the cause of it.

Since that time, Mr. Damrosch has been a very busy man, and so far as fame was concerned I have thought—and I expect he was of the same belief—that he was holding his own.

In addition to presiding paternally over the American audiences that flock to hear the Symphony Society concerts, he has taken his orchestra abroad and has made his conductorial prowess known to Paris, London and Havana.

He has been talked of for Minister of Arts in the President's cabinet and for Minister to Germany. I shouldn't be surprised if he was being seriously considered for a Nobel prize—peace, medicine, literature or something or other, for music doesn't seem to count in its own right with these international prize-givers.

But—such is fame!

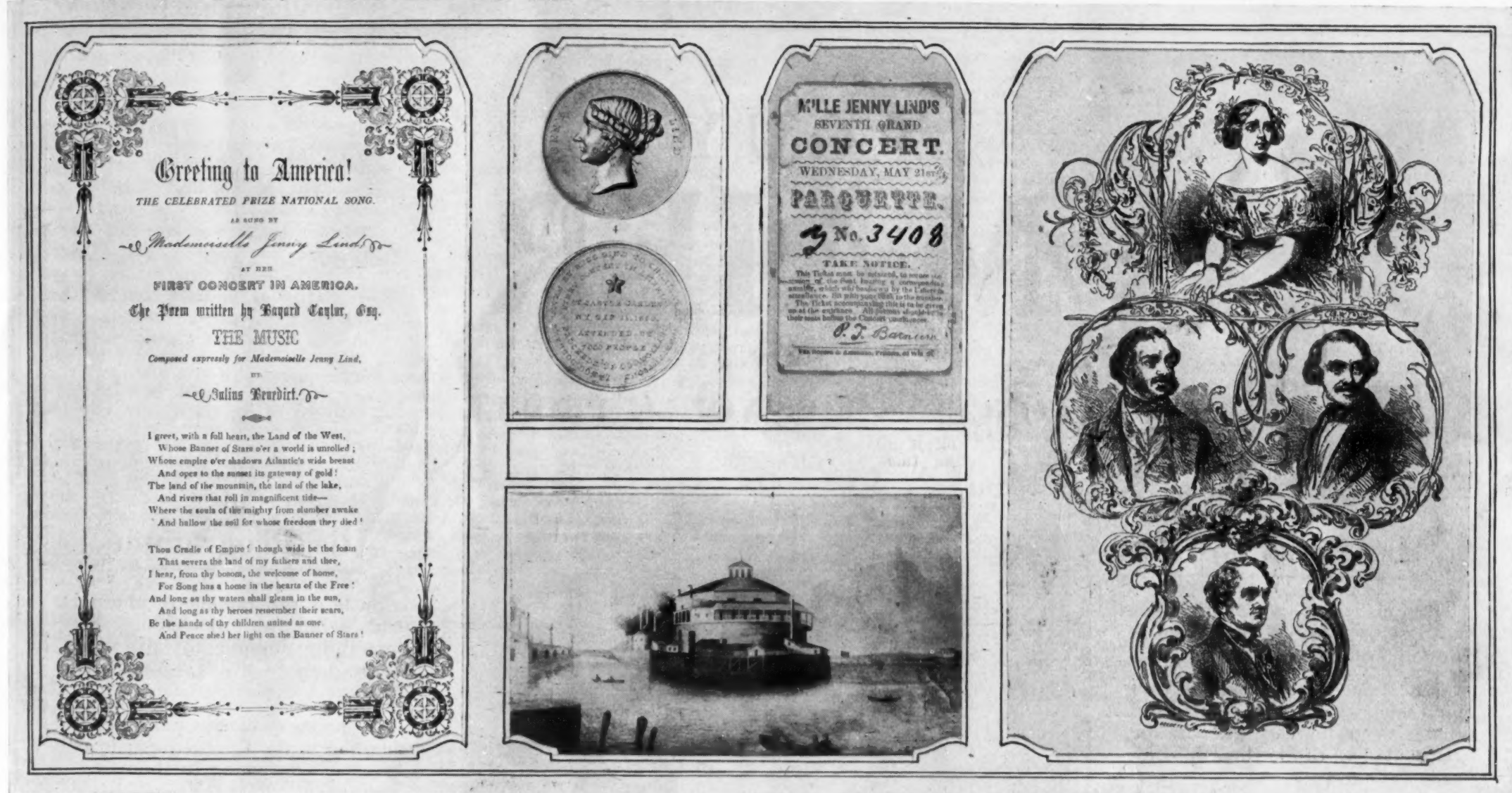
I am now informed that in Mr. Damrosch's study is to be found a letter from a woman living in Elizabethport, N. J., which reads:

"Mr. Walter Damrosch: 'Will you kindly call to tune my piano.'"

Now, piano tuners should be able to pass rigid tests, and it might be suggested, that before Mr. Damrosch complies with this request he should consent to an examination by a board consisting of Mr. Mengelberg, Mr. Koussevitzky, Mr. Stokowski and Mr. Casella, thinks your

Mephisto

When Jenny Lind Made Her Bow to United States



RELICS OF JENNY LIND'S DEBUT IN AMERICA

Left, Poem Written by Bayard Taylor and Set to Music by Julius Benedict, Sung by Jenny Lind on Her American Tour; Center, Above, Medal Struck by P. T. Barnum Commemorating the Singer's Debut and a Ticket to the Seventh Lind Concert; Below, Castle Garden in 1850, Showing the Auditorium from the Northwest, with Fort Jay on Governor's Island at Right; Right, Cover of Program of Jenny Lind's Concerts, Jenny Lind at Top; Below, Julius Benedict and Signor Belletti; at Bottom, P. T. Barnum

THERE was celebrated in New York last week the seventy-fifth anniversary of the first appearance in America of the "Swedish Nightingale," Jenny Lind, the exercises taking place in the New York Aquarium, formerly Castle Garden, in which the Scandinavian diva made her initial American appearance on Sept. 11, 1850.

In spite of the fact that Jenny Lind was in this country less than two years and never returned, for a second visit she has left behind her a memory which is unique and the result not only of her lovely singing but of her great generosity to the poor and her lovable personality as well as the extraordinary press-agenting of P. T. Barnum, probably the first of its kind, anywhere.

Jenny Lind then in her thirtieth year, arrived in America on the steamer Atlantic, docking at the North River end of Canal Street, on Sunday afternoon, Sept. 1, 1850. She came under the management of the late P. T. Barnum of circus fame, and in her later days had many acidulous things to say concerning Mr. Barnum and his methods of advertising her. Barnum certainly left no stone unturned to make the tour a financial success. He had been at work on the proposition for nearly a year, almost entirely on borrowed money. He sent an agent, John Hall Wilton, to London to complete the negotiations with the singer and, as soon as he received word of the signing of the contract, set to work to build up publicity upon this side.

This was something of a task, inasmuch as the singer was hardly known at all outside of musical circles, and Barnum's idea was to make her name familiar among persons who had never before taken the least interest in music or musicians. Perhaps the very novelty of the idea caught the fancy of newspaper editors and they printed practically everything he sent them.

Greeted by Huge Crowd

At the dock an immense crowd, numbering at least 30,000 persons waited for hours for a glimpse of the diva. All the available policemen in the city were detailed to keep order and to prevent individuals from being crowded into the

river. The throng, however, was an orderly one. Only one man fell overboard and he was immediately rescued. Arches of evergreens and flowers inscribed with legends, "Welcome to America" and "Welcome to Jenny Lind" were erected at various points and the Stars and Stripes, mingling with the Swedish flag floated everywhere. Even the houses along the route were decorated. The singer was driven to the Irving House which stood on Broadway on the site now occupied by the Cunard Building, in a carriage with a span of four horses with reins tied with bunches of flowers and ribbons. Soon after the carriage started, however, the horses were taken from the shafts and the vehicle drawn the remainder of the way by enthusiastic admirers. With her in the carriage were her secretary, Max Hjortzberg, Sir (then Mr.) Julius Benedict and Signor Belletti, both of whom shared the programs with Miss Lind. The hotel was a seething mass of visitors all day, and in the evening she was serenaded by 200 firemen and an equal number of instrumentalists, the crowd, which completely filled Bowling Green, declining to leave until the singer appeared on a balcony and thanked the serenaders.

A Substantial Contract

For ten days she prepared for her forthcoming debut, the first concert of the series of 150 which Barnum had contracted for and which were to extend over the period of a year and a half. Her contract stipulated that she was to sing not less than twice a week and that she was also to be available for oratorio and sacred concerts but not for opera. The sum of \$1,000 was to be paid her for each concert until seventy-five had been given and if by then Barnum had received a total of \$75,000 as his share, Miss Lind was to receive in addition to her \$1,000, one-fifth of the net proceeds of the remaining seventy-five concerts. As a matter of fact, only ninety-five concerts were given. The singer and her manager agreed to divide equally the proceeds of the debut concert and that following two days later. Miss Lind proposed to give her share to public institutions which she did, sending \$3,000 to the New York Volunteer Firemen, \$2,000 to the New York Musical Fund Society, and \$500 each to ten charities.

Castle Garden, in which the first concerts were given, was built in 1807. Not

a great deal of it remains in the present Aquarium, and it was originally on a small island, distinct from what is now Battery Park and connected with it by a small bridge. It had a seating capacity of 5000, and while Bowling Green was the social center of New York, it was used for concerts and opera as well as lectures and social and patriotic gatherings. Kossuth was given an ovation in Castle Garden in 1851. In 1855, the building became the United States Emigrant Station, and in 1892 it was turned over to the New York Zoological Society.

Tickets Sold at Auction

Tickets for the concert were disposed of at public auction in the auditorium the Saturday and Monday previous to the concert, an admission fee of twelve-and-a-half cents being charged. The auctioneer was Henry Leeds, senior partner of the stock broking firm of that name in Wall Street. The first ticket was bought by John N. Genin, a hatter, for \$225. The second ticket was sold for \$25 to a Mr. Robinson otherwise unknown to fame, and prices soon dropped to \$15, to \$10 and even lower. In all, 1429 seats were sold at the two days' auction, 3000 persons attending, and the total for the first day was \$17,864, being an average of \$6.38 per ticket. Incidentally, the prices paid at the first Boston concert a month later far exceeded these, the record being made by Col. William C. Ross of Providence, who paid \$653. All this excitement was, of course blazed abroad, and London *Punch* had an editorial headed "Coronation of Jenny-the-First, Queen of the Americans."

The doors of Castle Garden were thrown open at five o'clock on the afternoon of the concert and the auditorium was partially filled almost at once. By the time the concert began, three hours later, every seat was occupied and at least 3000 more stood through the entire concert. All the harbor nearby was filled with boats, some persons paying \$20 for a seat in a rowboat. Suspended from the ceiling were colored draperies and lamps which corresponded with the colors of the tickets, thereby assisting the audience to find its places. An anticipation by many years of "follow the green line."

The concert began with the Overture to Weber's "Oberon," played by an orchestra of sixty under Benedict's conductorship. Following this, Signor Bel-

letti sang a baritone aria from Rossini's "Mahomet," both numbers being generously applauded. It was not, however, until Jenny Lind appeared upon the stage, led by Mr. Barnum, that the audience was aroused to a high pitch of enthusiasm. The applause was deafening and it was a long time before the singer could even begin. Silence was finally restored, however, and she sang "Casta Diva" from "Norma." At the end of this she was literally buried under bouquets and had almost to climb through them when she returned to the stage to sing an encore, "Welcome to America," the poem of which was written especially for the occasion by Bayard Taylor, then on the staff of the New York *Tribune* and set to music by Benedict.

The second part of the program began with a number for two pianos played by Benedict and Richard Hoffmann, a New York pianist, and later Miss Lind sang a duet, with Signor Belletti "How Shall I Please My Lady Fair" from Rossini's "Il Turco in Italia" and an aria with obbligato by two flutes from Meyerbeer's "Camp in Silesia." As encore, she gave "Kom Kjera," known as "Jenny Lind's Echo Song," as she was compelled to sing it at every appearance thereafter.

The concert was an overwhelming success and Barnum, of course, advertised the fact far and wide so that the second, two days later, was equally so. He even had a medal struck in memory of Miss Lind's debut. She appeared six times in New York before going on tour, and with unqualified success each time. On her return, she sang in Tripler Hall at its opening, the auditorium being a part of the Lafarge House on the site where the Broadway Central Hotel now stands on Broadway near Bleecker Street. Her last appearance in this country was made in the same hall, though the name had been changed to "Metropolitan Hall" on May 24, 1852.

WILLIAM A. HILDEBRAND,
JOHN ALAN HAUGHTON.

Adirondack Music Festival Held

LAKE PLACID, N. Y., Sept. 12.—The Adirondack Music Festival, held annually, was opened last week at the Lake Placid Club. Organists and choirs from the mountain towns of Northern New York were to compete for trophies of the Lake Placid Club Education Foundation. There were programs each evening by sixteen members of the Boston Symphony.

"THE FIFTY-YEAR OLD CHILDREN AS WELL AS THE FIVE-YEAR OLDS LISTENED WITH ABATED BREATH"

—New York Mail

GUY MAIER

IN
CONCERTS FOR YOUNG PEOPLE

His Personality

His charming personality put an instant ban on formalism.—*Boston Transcript.*

Mr. Maier is a personality with an easy gift for the right word that reflects his easy gift for the right note at the keyboard.—*Chicago Tribune.*

His Musicianship

There could be no doubt of Mr. Maier's gift for his work.—*Buffalo News.*

An ingratiatingly told tale of a trip into the lovely dark woods, headed by that lovely sprite Puck, who on the way explained and illustrated, via numerous standard and fine compositions, the possibilities to be found in a piano.—*Milwaukee Sentinel.*

His Interpretation

He must have learned the secret of musical interpretation from gnomes and goblins and must at one time have studied at the court of Oberon and Titania. No human professor of the pianoforte—or rather inhuman—could have taught Mr. Maier all he knows and all he told and showed us. In a word, he is inspired.—*Boston Transcript.*



"The Pied Piper of the Piano"
—Los Angeles Times.

"A Veritable Puck of the Piano."
—Boston Herald.

His Programme

Such a programme is unusual and delightful. Mr. Maier has something unique to give and knows how to give it.—*New York Tribune.*

A programme particularly adapted to the keen enjoyment of his auditors, young in thought.—*Springfield (Mass.) News.*

His Audience

Mr. Maier sends one away feeling a different person, all sunshine within, all smiles without.—*Boston Transcript.*

There could be no doubt of his success with his audience, young and old.—*Buffalo News.*

His Talks

Mr. Maier's little talks provided all the setting that was necessary. He talks to his children of all ages in a most delightful and imaginative way.—*Boston Transcript.*

He set forth glowing melodies all with a delightful artistic art and with a quaint and fantastic gift to mingle story telling and music making.—*Chicago Herald Examiner.*

Concert Management

DANIEL MAYER

Inc.

Aeolian Hall

Steinway Piano

New York

Appearing as usual with Lee Pattison in their two-piano concerts.

* * *

Also as soloist with the New York Symphony Orchestra, the Detroit Symphony Orchestra, the Minneapolis Symphony Orchestra and the People's Symphony Orchestra of Boston.

* * *

In addition he will appear in "Concerts for Young People" jointly with Clara Clemens, mezzo soprano, and with Lois Maier in two-piano recitals.

National Music Schools' Association to Outline Standards in Chicago Meet

CHICAGO, Sept. 12. — A movement toward higher standards of musical education is reflected in school announcements this fall, according to a statement by the National Association of Schools of Music and Allied Arts. The Association, which is financed by the Carnegie Corporation, in its convention in Rochester last spring, outlined a tentative list of requirements for different classes of musical institutions.

After the next meeting, to be held in Chicago on Nov. 27 and 28, it is announced, the Association will be able to publish its conclusions to be submitted to State Boards for indorsement. After this institutional membership will be formed and schools invited to membership.

"It is very gratifying," says Kenneth M. Bradley, president, "to look over the music school catalogs for 1925-26 and to see the suggestion of improvement of standards which I feel is directly traceable to the influence of the National Association."

Mr. Bradley, head of the Association and president of Bush Conservatory in this city, for fourteen years has worked persistently to bring about an improvement in musical educational standards. The regulation of courses and requirements for graduation in the American schools of music, and the related arts—which is Mr. Bradley's definition of "standardization"—has been his aim and ambition for more than a decade, and he has labored incessantly toward this goal. It is due to President Bradley's personal influence that the Association is being financed by the Carnegie Corporation.

Program Outlined

The program of work outlined, covering a period of years, is very comprehensive. Though the National Association is as yet only an association of individuals, the institutions to which they belong have already begun to conform to the ideas advocated.

"However," said Mr. Bradley, "we realize that the work of the Association has only commenced and that it is one matter to advertise a curriculum and quite another to hold it. But we see in this new interest a reflex of the public demand for betterment of standards, and that is our chief concern."

"Many schools have struggled to keep high ideals in their work, but the pernicious influences of commercialism and quicker courses have made the situation a serious one for all. We think,

however, that a turning point has been reached, and we count on an awakened public opinion and patronage for support in our campaign.

A Serious Condition

"The condition we are trying to remedy is one of long standing in gradual development and grew out of State regulation of educational requirements without the definition of the meaning of their demands. The great mistake was made when State Boards of Education insisted on the possession of certain certificates, diplomas and degrees by the music teachers in their employ. The result was that all kinds of courses were offered leading to these required 'labels,' and standards of accomplishment were various and not always high.

"The primary aim of the National Association is to standardize the product back of the label rather than the label itself," continued Mr. Bradley.

"I have been urging this organization since 1911 and feel amply repaid for the time and effort put into it for the progress made during our first year. The public must keep in mind that we have not as yet acquired institutional membership. It is only tentatively organized, consisting of individuals who act in an advisory capacity, but considering the standing of the men and women now in the Association, for many of them have international reputations as educators, the public, and, through the public demand, the schools will be forced to respect the conclusions arrived at by this body of educators." A. K. C.

Giannini Hailed in Hamburg Opera Début

The first operatic appearance by Dusolina Giannini, American dramatic soprano, in a performance of "Aida" at the Hamburg Opera, on Sept. 12, was an occasion for many ovations. According to reports received by her teacher, Marcella Sembrich, the young artist received a score of curtain calls. Miss Giannini has given concerts in London, Berlin and other European capitals during her summer visit abroad.

Kibalachich Brings Back New Works

Basile Kibalachich, conductor of the Russian Symphonic Choir, arrived in New York on the Majestic on Sept. 8, bringing with him many new and interesting works for his programs during the coming year. Among the many engagements of the Choir are those in Farmington, Conn., DuQuoin, Ill., and Indianapolis.

Federated Clubs to Hold Next Biennial in Chicago

OXFORD, OHIO, Sept. 12.—Chicago has been chosen as the place for the next biennial convention of the National Federation of Music Clubs in 1927. This announcement is made by Mrs. Edgar Stillman Kelley, of Oxford, president of the Federation. Plans for the coming two years' program of the Federation will be shortly announced by Mrs. Kelley.

Opera Pictures Presented to Mayor

As a memento of the successful performances of free opera in Ebbets Field this summer, the Mayor's Committee on Music has presented Mr. Hylan with two framed pictures, representing the principals, chorus, orchestra and general directors of the series. The speech of presentation was made by Dr. Sigmund Spaeth, who was introduced by City Chamberlain Philip Berolzheimer, the ceremony taking place in the presence of a large audience at City Hall. Dr. Spaeth stressed the remarkable achievement of giving free opera to the people, emphasizing the all-American cast, and praising the chief workers in the undertaking, particularly Mr. Berolzheimer, Josiah Zuro, who rehearsed and conducted all three operas, Conrad Eschenberg, the Chamberlain's aide, who was responsible for most of the practical details, and the Mayor himself for his enthusiastic sponsorship. Mr. Hylan responded with a few words of hearty appreciation.

Carrie Jacobs Bond Honored on Her Birthday

LOS ANGELES, Sept. 12.—Mrs. Rollin B. Lane was hostess at a garden party given in observance of Carrie Jacobs Bond's sixty-third birthday recently. In the course of a musical program Mrs. Bond played some of her songs, and numbers were contributed by Alice Forsyth Mosher, soprano, with Mrs. Bond at the piano, and Eugene Lamas, violinist, accompanied by Mrs. Ryus. Short addresses were given by George H. Coffin, president of the Hollywood Chamber of Commerce; L. E. Behymer, impresario; Mrs. Ralph W. Buckman, Mrs. Hector Geiger, Mrs. Elmer G. Mansfield, Celeste Nellie Ryus and Charles E. Toberman. Mrs. Howard Verbbeek assisted Mrs. Lane in receiving.

George Gershwin Buys New York House

George Gershwin, composer, has purchased for his future home the four-story brownstone residence at 316 West One Hundred and Third Street, New York, from Mary E. Lane.

LONG BEACH EVENTS ARE WELL RECEIVED

Clarence Eddy and Symphony
Heard in Programs of
Interest

By Alice Maynard Griggs

LONG BEACH, CAL., Sept. 12.—Adolph Tandler's Little Symphony was presented in a delightful program in the Virginia Hotel recently under the direction of Kathryn Coffield, director of the Seven Arts Society Artists Course. Mr. Tandler's fine leadership was appreciated in Schubert's "Unfinished" Symphony, Handel's Largo, a Tchaikovsky Suite, and "The Blue Danube Waltz." The assisting artist was Bogdan Gillewicz, baritone, who sang "Vision Fugitive" from "Hérodiade" in a rich, mellow voice, which he used effectively.

The first musical event in September was the appearance of Clarence Eddy, organist, in the First Presbyterian Church, when the auditorium was crowded. The assisting artist was Ethelyn Hall Dickey, lyric soprano, who has a sympathetic voice of excellent range. Mr. Eddy accompanied her at the piano. A reception was given for Mr. Eddy in Calvary Presbyterian, arranged by Clarence E. Krimbil, organist and choirmaster of the church, and J. Oliver Brison, choirmaster, and Mrs. A. J. Keltie, organist, of the First Presbyterian Church.

Ada Potter Wiseman presented Tom Mandeville, tenor; Clara Graham, Margaret Ramsell and Louise Kohler, sopranos, in a Schubert program at her studio recently. The pupils exhibited fine musicianship. Assisting artists were Eva Anderson and Virginia Hubbard, with Clara Graham at the piano.

The musical program for the Long Beach Art Association meeting in August was given by Pauline Farquhar, pianist; Margaret Connor, violinist, and Francis Heller, baritone. Accompanists were Miss Farquhar and Mrs. Paul Connor.

The new song "I Shall Surely Marry an American" by Louise D'Artell, local composer and contralto soloist, was used in the performance of "The Prince of Graustark" by the Monte Carter Company, fulfilling an engagement in Hoyt's Theater.

Wins Eastman Scholarship

PORTLAND, ORE., Sept. 12.—Jane Burns Albert, soprano soloist, choir leader and vocal instructor, has been awarded an opera scholarship in the Eastman School of Music at Rochester, N. Y. JOCELYN FOULKES.

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FACULTY AT ANN ARBOR SPEND ACTIVE VACATIONS

Various Excursions Engage Teachers of University School of Music During Summer

ANN ARBOR, MICH., Sept. 12.—Teachers at the University School of Music have been visiting nearby and distant points on their holidays this summer.

Theodore Harrison, head of the voice department, in the interim between the close of the academic year in June and the beginning of the summer session, with Mrs. Harrison, motored to their summer home at Garrett Bay, Wis.

Palmer Christian, head of the organ department, at the close of the summer session spent several weeks in the East. During the year, in addition to teaching a large class of advanced students, he has made many concert tours.

Captain Wilfred Wilson and Mrs. Wilson spent the summer in Ann Arbor.

Ava Comin-Case, pianist, has been granted leave of absence for the year 1925-26.

Marian Struble-Freeman, violinist, was a member of the summer session faculty.

Andrew Haigh of the piano faculty spent the summer in the suburbs of Chicago.

James Hamilton, tenor, who has spent the past year in professional study and coaching in Italy, resumes his work as a member of the voice faculty.

Nora Crane Hunt of the voice faculty

spent the summer as song leader in Camp Lochearn in Thetford, Vt., where she also taught a private class of students.

Maude C. Kleyn, for many years a member of the voice faculty, was married this summer to John Vivian, an attorney of Denver, Colo. They spent the summer in the Colorado mountains.

Edith Byrl Koon spent the summer with her parents at Ridgeville, Ind.

Ora Larthard, cellist, is a member of the Ann Arbor Trio, which gave a series of concerts at Petosky this summer.

Martha Merkle, pianist, spent the summer at Chautauqua, N. Y.

Maude Okkelberg, pianist, is visiting in Chicago.

Grace Richards, pianist, spent the summer visiting relatives and touring on the Pacific Coast.

Otto J. Stahl, acting head of the theory department, was in charge of that department during the summer session, with a large number of teachers doing special work.

Nell B. Stockwell, pianist, divided her time between Ann Arbor and Chicago.

Logan County Association Meets

PRAIRIE VIEW, ARK., Sept. 12.—The fifty-second annual session of the Logan County Musical Association was held at Blaine, with the largest attendance since the organization was formed. J. N. Johnson of Blaine was reelected president, and Tom Green of Magazine was made secretary.

Rudolph Reuter Urges Wealth of Art Patrons Be Turned to Concerts



Rudolph Reuter, Pianist

CHICAGO, Sept. 12.—Rudolph Reuter, pianist and teacher, who came back from a prolonged stay in Europe last summer, has found time since his return to compare conditions at home with those abroad. And he says this country lacks idealism and is deficient in self-criticism.

"America's actions," he says, "are based upon immediate practicability, with little regard for the future. We are clever in a business way, as the Englishman is clever in politics. But we lack certain traits which might further our advancement in art. What to me is decidedly unfortunate is the way in which wealthy patrons of music throw about, broadcast scholarships of all sorts, making it unusually easy for young people to study, without knowing after they have studied what to do with their skill and talent in an already overcrowded field.

"Interest in the easily acquired scholarship has already flagged, I am told. There is no doubt that, by promiscuous distribution of scholarships, thousands of impulses are generated in the minds of young people and that these will end in flooding the market and in a consequent lowering of standards.

"Labor in this country is well protected by our stringent immigration laws and by unionism. Higher branches of musical art have no such protection. The market can be glutted at will by a sufficient number of well-meaning but highly impractical Mæcenases."

Mr. Reuter's remedy would be for charitably minded patrons of art to reduce their expenditures for young and talented students and to devote the rest

of their gifts to encouraging the growth of concerts in smaller communities.

"There is really a dearth of good music-making in America," says Mr. Reuter. "In many small places that portion of the population which really wants to hear concerts is too small to support the local manager in his efforts to bring artists to town. But much of the rest of the population would rally to music if it once had a demonstration—and not, mind you, at the price of \$3 a ticket!"

"Here is where philanthropists could do much good. Let them devote a much smaller sum, say one-third of what they are now spending, to the development of new artists. With the remaining two-thirds let them support musical courses in scores of towns throughout the land, paying the deficits which are sure to be incurred, until the course is either self-supporting in four or five years or until it has proved hopeless and incapable of growth.

"Let courses of this sort consist of from three to six recitals, according to the size of the community. The prices for seats, in the beginning at any rate, should be very low, from fifty to seventy-five cents. An efficient local citizen could be chosen to manage the course, perhaps the supervisor of music in the high school. A normal amount of efficient advertising should be done, and the artists should be paid a normal fee—nothing fantastic. A traveling supervisor for the fund would be needed, and he ought to be a well-known person, of excellent reputation, who would keep a strict account of expenditures. There would need to be remuneration for the local manager.

"By such a plan you may discover an outlet for the talent of thousands of musical artists, providing them with an honorable income for a respectable profession, and simultaneously advancing culture throughout the country."

PEABODY IMPROVEMENTS

Alterations to Conservatory in Baltimore Give Extra Advantages

BALTIMORE, Sept. 12.—Frank Gittel-son, American violinist, has been re-engaged as a member of the faculty of the Peabody Conservatory. Other violinists on the faculty are J. C. Van Hulsteyn, concertmaster of the Baltimore Symphony and former concertmaster of the Lamoreaux Orchestra, Paris; and Franz C. Bornschein, composer and violinist.

Harold Randolph, director of the Conservatory, has surrounded himself with a staff of distinction, including such musicians as Frank Bibb and Senor Minetti, voice teachers; Austin Conradi, Alfredo Oswald, and Pasquale Tallarico, pianists, and Gustav Strube, composer.

Mr. Randolph has announced the completion of alterations to the Conservatory which make it possible for the school to offer exceptional advantages through its improved equipment. He also announces that examinations for scholarships in all branches will be held on Sept. 28. These scholarships are for three years and include such supplementary studies as the director deems necessary.

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Future Piano Master May Come from Negro Race

ACHIEVEMENTS of the Negro race in music have grown more numerous in recent years. In the accompanying survey Carl Ditton tells of their conquests in the piano realm. Mr. Ditton, himself one of the best-known performers on the instrument among his race, was educated at the University of Pennsylvania and has made a number of concert tours, in addition to devoting himself to composition.—*Editorial Note.*

By CARL DITTON

THOUGH it may appear far-fetched, it is not beyond the realm of possibility that the Negro race in America may yet make its greatest contribution to the country through its music. It is true that it has produced many fine clergymen. Many of the Negro medical profession have risen to distinction in scientific research. Its lawyers have from time to time held important positions in our national government, as well as in State and municipal régimes. Some of its business men and women have achieved renown. Nor is it bereft of liberal educators and literary exponents of worth.

But Negroes in America are fundamentally a race of musicians. In the use of this designation, it is desired that the sense of "music-maker" be conveyed and not that of the highly-trained artist. This theory is supported by the outstanding ability of any group of these people, whether from the servant or professional class, to "pick up" a musical phrase.

In Roland Hayes, tenor—whom the Negro race has produced and the Caucasian has acclaimed—has appeared in little more than a half century of his race's growth from a condition of abject poverty and illiteracy, the culmination of a long list of Negro singers. Many of these have appeared abroad in con-

certs and before nobility. But Hayes attains an enviable position among present-day world-singers.

It was my pleasant privilege to prophesy several years ago that of the three phases of musical activity, vocal, instrumental and creative, the Negro in America would produce his first great exponent in the capacity of singer. That prophecy has been verified signally in the coming of one who is sprung from a race notably gifted for its voices. My prediction now is that the next to emancipate himself from musical mediocrity will be the Negro pianist.

I say this because, next to singing, the Negro likes the piano. Many times I have observed, while passing through districts largely populated with Negroes, these "music-makers" picking out piano harmonies and rhythms peculiar to the race. And I am sure that I am by no means alone in this experience.

Then there is the economic side to consider, which has a bearing in every phase of art. The artist must develop this if he wants success. He must not interrupt his studies, and this calls for financial outlay. And it is the Negro pianist to whom employment is open, far more than to the Negro composer, in orchestral work, in teaching and church positions.

Like so many of the race's achievements in America, little is generally known of the present status of Negro-American pianists.

Some Women Musicians

Perhaps the most technically gifted pianist of the Negro race is Hazel Harrison, a native of Laporte, Ind., now a resident of Chicago. Miss Harrison studied with private teachers and at the Cosmopolitan School of Music in Chicago. Later she went to Europe for further study, making her début with the Berlin Philharmonic Orchestra, where she evoked favorable comment.

On a second pilgrimage to Europe Miss Harrison came under the tutelage of the late Ferruccio Busoni, who has been quoted as saying that she was most "promising."

The highest academic distinction goes

to Helen Hagan, who was the recipient some years ago of a \$2,000 foreign fellowship from the Yale University School of Music. Miss Hagan is a native of New England, where she was educated musically and academically, until she accepted the fellowship that took her to Paris to study at the Schola Cantorum under Vincent d'Indy. She has appeared in concert in nearly every State of the Union, including several début recitals in New York, Chicago and other large musical centers. She is particularly happy in playing the music of Schumann, Franck and Debussy. She has played also to the accompaniment of the New Haven Symphony.

A Well-Known Teacher

R. Augustus Lawson, formerly of Shelbyville, Ky., but for many years resident in Hartford, Conn., was the first graduate of both the college and music departments of Fisk University, Nashville. Mr. Lawson then went to the Hartford School of Music, at which institution he received another diploma. He is in all likelihood the leading musical

pedagogue of the Negro race, many of his pupils occupying places on the faculty of some of the most prominent American conservatories. He has twice been soloist of the Hartford Symphony.

The standard of present-day Negro piano achievement may well be trusted to these three figures, and without apology. Greater achievement along this line, however, will in all probability be the new order, judging from present indications of an increase in the number of talented players among the younger generation and in the number of prize-winners. Of the more important of these are: Sonoma Talley, who tied for first place with another pianist for competitive honors at the Institute of Musical Art, New York, and Lydia Mason and Ernestine Covington, who recently won scholarships awarded by the Juilliard Foundation. Cornelia Lampton of Chicago, pupil of Glenn Dillard Gunn, and Tourgee DeBose of New York City, pupil of Friedman, are also players of undoubted ability.

This survey does not attempt to cover the field of composition, in which there are outstanding Negro musicians. One must, however, mention Nathaniel Dett, noted composer and head of the music department of Hampton Institute, who is also a fine pianist.

Soliciting Aid for Serious Composers

"THE education of a man or musician choosing, through natural gifts, the field of composition, is as expensive a one as that of any of his colleagues," writes Eleanor Everest Freer in the *Trend*. "But upon the completion of said studies every other colleague begins to make an income. The composer of serious works makes little or no money. Some of the obstacles which confront him are these: He cannot take up any other department of art or music (thus following two professions) if he is to do full justice to his creative work. We must not forget he has few or no returns.

"Some composers are so fortunate (if they like the conditions!) as to have families or friends or public institutions who can and will help support them; but is this fair, should the musician care to be self-supporting, as is the commonest workman? Should there not be some means of giving men of creative musical talent, as in every field of life, some just return for their labors, which would enable them to command that self-respect which we all declare is due every man?

"Can we forget the duty every government owes men of creative talent in art, letters, science or commerce? What would life be without these men? Yet, alone in the field of music do these conditions exist. Injustice is an attribute men despise; yet we owe some of our happiest hours to these workers, and refuse them in return even the barest livelihood. Some of them may be satisfied with fame, but we ask no other workers to live on such light diet!

"Charles Dickens did pioneer work for creative art in asking, not only just copyright laws (our's have been a disgrace to date), but returns in royalties that would enable the literary man to support his family, as does any other professional—in law, medicine, architecture or science. We begrudge the publisher nothing that he earns, but we solicit more returns for the creative worker (composer), without whom the

publisher and the artist would have no career.

"The allied arts, and those who make them possible, should have returns equal to the field of business. We should no longer look on our artists with condescension, but with an uplift of the head. When fit conditions exist, America will have an art of her own second to none. The works are at hand and merely need to be taken down from the dust-covered shelves where they have lain hopelessly neglected as 'not wanted.'"

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GATHERED FOR DISCUSSIONS ON VOICE

A Group of Music-Lovers, Teachers and Students Who Attended Auditions and Lectures Conducted by Percy Rector Stephens, New York Voice Teacher, at Colorado State Teachers' College, Greeley, Col., in August. In Center, Front Row, Is Jeannette Vreeland, Soprano. On Her Right, Is Prof. J. DeForest Cline, Director of Colorado Teachers' College Conservatory. On Her Left, Mr. Stephens, Her Husband. Standing Next to Him Is Dr. George Willard Frasier, President of the College. Inset, Mr. Stephens and Professor Cline

GREELEY, COLO., Sept. 12.—As climax of a season of unusual musical activity, the Conservatory of Music of Colorado State Teachers' College gave an interesting program before the close of the summer quarter, with Percy Rector Stephens, voice teacher of New York, and his wife, Jeannette Vreeland, soprano, as the central figures.

Through an acquaintanceship of long standing between Mr. Stephens and Prof. J. DeForest Cline, director of the Conservatory, the former was induced to come to Greeley and speak before the classes. He spent two days in the city, during which he conducted auditions for

four hours on Aug. 24. On the afternoon of Aug. 25 he spent two hours in lecture and demonstration on sound and voice, combined with an open forum. It was the first time that such a program had been presented at the institution.

An audience of music-lovers and artists, some coming from Denver, taxed the capacity of the large reception room in the clubhouse on the campus and listened to Mr. Stephens' address.

On the evening of Aug. 25 Miss Vreeland gave a recital before an audience of 2000 persons, representing many States. The audience was made up largely of teachers attending the summer school,

who came from all sections of the country, including Oregon and Florida. The artist repeated the program which she had given in Aeolian Hall, New York, last February. She made a genuine success and was obliged to respond time after time with encores.

The two days' program marked a triumphant close to a year of marked progress and distinction by the Conservatory. Concerts by the Schumann Club, Girls' Glee Club, Men's Glee Club and orchestra were interspersed by concerts of noted artists brought here from time to time, prominent among the latter being Edouard Deru. J. H. S.

Mascagni Operetta, "Si," Has Dresden Premiere

DRESDEN, Aug. 28.—Mascagni's operetta, "Si," which had its Vienna premiere last January, had its first performance here last week at the Albert Theater, with Hilde Marneth, Willy Beyler and Jan Riveron in the leading rôles. The composer conducted and received an ovation. The consensus of opinion, however, was that Mascagni is not quite at home in the medium of operetta.

Oscar Fried to Conduct Berlin Symphony

BERLIN, Aug. 28.—Out of 100 candidates, all of considerable reputation, Oscar Fried has been chosen leader of the Berlin Symphony. Twenty-nine con-

certs are scheduled for the coming season, with music of every nationality and many novelties. Soloists of the first order are also announced.

British Government Asked to Pay for Paris Concerts

LONDON, Sept. 1.—A. M. Samuel, M. P., Parliamentary Secretary to the Department of Overseas Trade, having informed the British Confederation of Arts that his department has no money with which to defray the cost of concerts of retrospective and modern British music at the Exhibition of Industrial and Decorative Arts in Paris, an application to the same end is being made to the Prime Minister. The Confederation stated in a request to Mr. Samuel to receive a deputation on the subject that the governments of several of the

smaller nations taking part in the exhibition were defraying the expenses of such concerts. It was estimated that the cost of three British concerts would be £720.

Vienna Plans Strauss Exhibition

VIENNA, Sept. 1.—On Oct. 25, the centenary of the birth of Johann Strauss, the city of Vienna will open an exhibition of Straussiana in the Historical Museum of the Rathaus.

Prague "Mozarthaus" Bequeathed to Salzburg

PRAGUE, Sept. 1.—In the Villa Betramka, Mathilde Slivensky, the owner of the so-called Mozart House, died recently. According to her will, the house goes to the Salzburg Mozarteum.

Names Influence Careers, Claims the Numerologist

[Continued from page 3]

together make an 8. "Giulio" is a 1. And if you know a place where the 1 of independence and the 8 of executive are more needed than in the Metropolitan Opera House, I wish you'd tell me. Oscar Hammerstein added to the 8 of executive ability the 2 of diplomacy; making him a pioneer 1.

Maria Jeritza vibrates to the 6 of music and of sympathy and to the 8, of success; making for the total (adding across) of 5; the number of versatility and of friendship. If she adds her husband's name of Popper, she doesn't disturb her 5 vibration; merely doubles it. It is the same as her own.

Ernestine Schumann Heink is a whole volume on numerology in her own right. Let us take her name apart. "Ernestine" vibrates to 1, the number of firmness, independence; if necessary, of aggression. "Schumann" is a 3; the vibration of singing, dancing, the comedy spirit, of the drama, of joy and sunshine. "Heink" is a 2, vibrating to tact, diplomacy, cleverness. The whole makes a 6; the number of world-sympathy, or of cosmic motherhood.

Teachers' Abilities

If, as a musician, you happen to combine 3 and 5, you are playing in great luck. For you will be, so to speak, in sympathy with yourself so far as your aims go. You will be uniting two great musical vibrations, and you will have nothing left in this life to learn about music. Also, you will be likely, since 3 and 5 make 8, to have a financial success. But if you unite 3 and 6, you will do even better, because you will have great peace of mind; you will have a great, broad, universal outlook; you will be one of the great teachers.

Speaking of teachers, Leopold Godowsky, pianist and teacher, has a wonderful vibration. He combines the 7 of the poet with the 11 of high inspiration.

Leopold Auer, the noted violin teacher, combines the 7 of the poet with the 9 of the teacher, making him the ideal instructor in the most poetic of instruments.

His pupil, Jascha Heifetz, has one of those conflicting names where the even 6 of world-sympathy and calmness is crossed with the uneven seven of mysticism and love of dreamy solitude. It results in a 4; the same vibration as Ludwig van Beethoven's. The 4 is earth-tied by hard work; it is shot through with clearest vision of logic, almost pitiless. It is always trying to get away from earth, to find itself. Adelina Patti, too, was a 4. Of course, she had a 3 for singing; and united it with 1, for independence, as let Colonel Mapleson's memoirs testify!

Gewandhaus Concert Scheduled for U. S. Day at Leipzig Fair

LEIPZIG, Sept. 1.—The Leipzig International Fair is now in full swing and visitors from all over the world are here to see the colorful exhibition grounds. On Sept. 3 a special United States Day will be celebrated, in the late afternoon of which Otto Klemperer will conduct a concert at the city's famous Gewandhaus.

MARIE MILLER



Personal Representative: EVE HORAN, 255 West End Ave., New York

NEW YORK STRING QUARTET



Concert Management Arthur Judson—Steinway Hall, New York—Packard Building, Philadelphia (BRUNSWICK RECORDS)

SIX OPERAS GIVEN BY BOSTON COMPANY

Italian and French Works Well Presented at the Manhattan

Sustaining the interest which patrons of moderate priced opera manifested in its opening "Aida," the Boston Civic Opera Company, appearing in New York before introducing its newly assembled personnel at home, presented in succession at the Manhattan Opera House last week Gounod's "Faust," Puccini's "Tosca," Verdi's "Otello," Rossini's "Barber of Seville," and Bizet's "Carmen," closing the week with a repetition of the Verdi work which inaugurated the series on Labor Day.

The large orchestra, including musicians who have been members of other operatic organizations, and experienced stage management were assets of the performances. Some very agreeable fresh voices were introduced among the principals, and the company gave promise of steady improvement with further rehearsals and performances.

An Italian "Faust"

A moderately large and decidedly enthusiastic audience welcomed "Faust" on Sept. 8 at the Manhattan. Maria Polazzi, a promising young lyric soprano, was a charming and dramatically pleasing *Marguerite*. Davido Dorlini as *Faust* displayed a clear and high tenor voice. Andrea Mongelli was a histrionically and vocally satisfying *Mephistopheles*. The work was sung in Italian with the exception of the rôle of *Siébel*, which was presented in French by the American soprano, Jeanne Ridley, whose excellent diction and clear voice merit especial mention. Eugenio Sandrini as *Wagner*, Angela Pizzioli as *Martha* and Fabio Ronchi, who replaced Leo Piccioli as *Valentin*, were likewise commendable. Pirro Paci conducted.

W. R.

New Singers in "Tosca"

Although the *Floria* announced for the evening, Clara Jacobo, was unable to appear, Wednesday night's "Tosca" at the Manhattan elicited furries of applause. Joseph A. Merenda, secretary of the board of directors of the Company, appeared before the curtain to explain that the soprano, who had sung in "Aida" on the opening night, was ill with rheumatic fever, the result, he declared, of detention by the immigration officials for three days at Ellis Island.

Those malignant minions could not defeat the cause of art, however, for Emilia Vergeri, diminutive but experienced, embodied the distressed heroine with successful results. Norbert Adler, a young New Yorker, said to be making

his first professional appearance, was a manly and musical *Cavaradossi*, and Manuel Marti-Folgado a big-voiced and virile, if hardly a subtle, *Scarpia*. Others enrolled in the cast were Andrea Mongelli, Eugenia Sandrini, Francesco Tagliavini, M. Palmieri and J. Cermusco. Mr. Baccolini, the artistic director, returned to the chair as conductor.

B. B.

"Otello" Heard

An *Otello* of unusual excellence was introduced to New York audiences on Thursday night when Antonio Marquez adopted the guise of the Moor. Rarely, indeed, is there to be found an artist of Mr. Marquez's capabilities—if his *Otello* is to be regarded as typical of his powers. He was in the part at all times, his delivery was unforced and almost always of striking beauty. It is a rôle almost Wagnerian in its rugged demands on the voice and Mr. Marquez met these demands with assurance and artistry. His further appearances will be awaited with genuine interest.

The *Iago*, Manuel Marti-Folgado, was, as is too often the case, lacking in subtlety. His vocal utterance was characterized by much volume.

As portrayed by Marina Polazzi, *Desdemona* was rather an uninterested spectator of the drama, who did not allow any strangling to go on until perfect comfort was assured. The remainder of the cast included Francesco Tagliavini, as *Cassio*; Angela Pizziola, *Emilia*, and Samuel Worthington, *Ludovico*. Alberto Baccolini again exhibited his command of the orchestra. W. S.

"Barber" Frances Merrill

In spite of an exasperating delay of very nearly an hour in ringing up the first curtain, Friday night's performance of "The Barber of Seville" by the Bostonians had engaging qualities. The voices, though not always equal to the floridities of Rossini's music, were all fresh and musical, and the performance had the savor of high spirits. Even these excellences, however, left it difficult to condone the practice the management has followed of permitting performances to begin from thirty-five to fifty-five minutes late.

The Manhattan audiences insist on regarding opera in the light of musical comedy and clamor for repetitions of arias as if they were specialty numbers. "La Calunnia" and the interpolated air of the Lesson Scene—in this instance, "Io Son Titania" from "Mignon"—were sung twice on Friday. The bass who excited the throng with the former was Andrea Mongelli, a really capital *Don Basilio*. *Rosina* was given sprightliness and good looks, as well as a considerable measure of vocal grace, by Annamaria Laudisia.

Leo Piccioli provided *Figaro* with a good voice and stage presence, while dis-

"Dixie" Anniversary Recalls Vivid Career of Song

THE sixty-sixth anniversary of the composition of the song "Dixie," by Daniel Decatur Emmett, on Sept. 19, 1859, occurring this week, has been the occasion for reminiscences of the composer. The famous song, which became the battle anthem of the South during the Civil War, was the first of the "homesick" songs for warmer climes which have since been issued in thousands by New York composers. Written as an emergency number by Emmett, who was a member of a minstrel troupe playing in the Bowery, the song was bought for \$500, published and sold in great quantities. The South first heard it in 1860, when a minstrel group introduced it. During the Civil War the number was taboo in the North, but in the 'seventies it was revived and became a lasting folk-classic. Emmett died in Mount Vernon, Ohio, June 29, 1904, in poverty, after being supported by a theatrical organization.

persing with some of his vocal embellishments. Davido Dorlini's agreeable light tenor, tipped when desired with high tones of sufficient lustiness, was employed acceptably in the music of *Alma-viva*, and he, too, was good looking.

Eugenio Sandrini, Angela Pizziola and Francesco Tagliavini did their duty competently in other parts. Pirro Paci, as conductor, shared in the runaway enthusiasm of the large audience. O. T.

An Excellent "Carmen"

"Carmen" was the opera at the Saturday matinée, Rhea Toniolo appearing in the title-rôle. Miss Toniolo's singing was admirable and fully merited the applause bestowed upon it. Histrionically, she was less convincing. She had the

misfortune to fall on the stage during the second act, but was undismayed by the contretemps and continued as though nothing had happened. Norbert Adler, the young American tenor, sang exceedingly well and strengthened the good impression he made earlier in the week, and Fabio Ronchi did all possible with opera's prize ungrateful rôle, *Escamillo*. Angela Pizzioli, the *Micaëla*, sang best in her medium register but she made the character convincing. The remainder of the cast included Eugenio Sandrini, Francesco Tagliavini, Samuel Worthington, J. Cermusco, Marina Polazzi and Ella Kolar. Alberto Baccolini conducted. The performance lost something in unity by being sung partly in Italian and partly in the original French. J. D.

The first week closed with a repetition of "Aida" with Clara Jacobo again in the title rôle.

Harold Clyde Hess Establishes Studio in Columbus, Ohio

COLUMBUS, OHIO, Sept. 12.—Harold Clyde Hess, violinist, who until recently has been connected with the violin department of the Ithaca Conservatory, has announced his intention of locating his own studio in Columbus. Mr. Hess has been in constant attendance at the classes taught by César Thomson, not only helping him in his teaching, but also giving aid to individual pupils. Mr. Thomson has authorized him to prepare pupils for further work with him and to give scholarships in his name.

ROBERT BARR.

Free Scholarships Offered by Oscar Saenger

Oscar Saenger, vocal coach, offers two free scholarships this season, each consisting of one private lesson weekly for the entire season. Application blanks may be obtained at the studio, 6 East Eighty-first Street, where the preliminary examinations for the contest will be held on Monday morning, Sept. 21 and the finals on Tuesday morning, Sept. 22. All contestants are required to take the preliminary examination.



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Fortieth Season Opens October 5, 1925

MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

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 LONDON: Musical News Syndicate, 24 Berners St., W. 1.
 PARIS: "Le Courrier Musical," 32 Rue Tronchet.
 BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

DELBERT L. LOOMIS, - General Manager
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Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$4.00
For Canada.....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

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NEW YORK, SEPTEMBER 19, 1925

WAYS AND MEANS OF BRINGING OUT AMERICAN COMPOSITIONS

THERE is a great amount of unfound, and in some cases undeveloped, talent in America waiting discovery, in the opinion of Howard Hanson, composer and director of the Eastman School of Music, who tells of meeting gifted young composers in the West who are writing music of an ambitious order, but who never have heard any of their works performed.

The symphony orchestras, he points out, are not in a position to do much in the way of bringing out these works, though it is not difficult to conceive of their doing more than they do. Assuming, however, that under present conditions, with the necessity of keeping one eye always on the box-office, only an occasional novelty by an American can be risked by our conductors, what is to be done about the others—the far greater number of compositions that have no real hope, today, of public performance?

Other conservatories might well follow in the footsteps of the Eastman school and make it a part of their regular program to bring out a certain number of American works each year.

Wealthy patrons of music might dispense with a few vocal and instrumental scholarships and put their money to much better use by subsidizing one or two public rehearsals a year by orchestras, at which American compositions would be played, with no thought of box-office returns.

Newspapers which have found it worth while to promote cooking schools, beauty classes, health lectures and swimming contests could afford to follow the lead of one Western publication which engaged a theater orchestra to rehearse and present works by musicians of its city.

Chambers of Commerce might vary their present multifarious activities still further and to useful

purpose by including a composers' night among their special events, and thus make real use of the music departments that have been suggested for them and in a few instances actually created.

The National Federation of Music Clubs should be given the greatest possible encouragement, financially and otherwise, in the work it is doing to discover and bring out worthy compositions.

Last, but not least, we can think of no better use to which a liberal part of the many millions left by the late A. D. Juilliard for the advancement of music could be put than the sponsoring of public rehearsals, all over America, of works by these "unfounded and undeveloped" composers.

Yes, there are ways—and America, by a marshalling of its resources, could easily provide the means.

BETTER AUDITORIUMS

EACH season sees a distinct improvement in the situation with respect to the auditoriums available for musical events over the continent. Those cities in which artists are compelled to appear in National Guard armories, skating rinks and gymnasiums are dwindling from year to year. New theaters, save motion picture houses generally unsuited to and not available for concerts, are relatively few, but those that were constructed in the days when road theatricals were more profitable than they are today continue to be adequate, in most instances, for the limited amount of opera, visiting or home talent, included in the average season.

More and more concerts are being given in places other than theaters. New civic auditoriums are continually coming into being, and it is worthy of note that Chambers of Commerce, Kiwanis Clubs, Rotary Clubs and other business men's organizations which have not been greatly concerned with music in the past are taking the lead in auditorium projects all over the country. They aim, of course, to put up buildings that will be available for many other things besides musical events, but it is rare to find a structure of this kind contemplated without special thought being given to equipping it for recital and concert uses.

* * *

Fraternal orders, too, are playing a greatly increased part in providing suitable halls for music. Beautiful edifices are going up in many cities which contain auditoriums of varying size suitable for singers, instrumentalists, chamber music organizations, choruses and orchestras. These, in many instances, are not simply the old-fashioned meeting hall, capable of being converted at will into a place for dancing, initiations or banquets, but have, instead, permanent seats, stage and other fixtures, tasteful decorations and acoustical qualities that are of the best.

Hotels in increasing numbers are being designed with the thought of affording desirable rooms for musicales, and both the churches and the fraternal orders are installing organs of a generally better grade than heretofore through a desire to have instruments that can be made use of by visiting celebrities and others who may wish to give programs, independent of the services or ritual for which the church or lodge requires the organ.

* * *

Schools—high schools, academies, universities—also are being constructed with auditoriums that are a distinct advance on the old assembly halls. In relatively small college towns these advantages naturally are the best in the community, and it is only to be expected that the musical life will center there. But in larger cities a similar tendency, to place at the disposal of the school board and of the students auditoriums which can be used for almost any musical purpose, is to be found.

Given the auditorium, there naturally follows the desire to make use of it. So it becomes almost inevitable that those communities which have done the most in providing a place for musical events are also the ones which are doing the most in providing these events, to the incalculable educational value of their youth.

BELIEVING that the publication of income tax reports, although sanctioned by Congress, is an unwarranted violation of privacy, MUSICAL AMERICA does not print the figures of artists' earnings.

Personalities



String Quartet Tries the Vocal Idiom

Inspired by the example and bâton of Edmund Burke, baritone of the Metropolitan, the New York String Quartet members demonstrated impromptu "close harmony" during their summer stay at Oakledge Farm, Burlington, Vt. Shown in the picture, from left to right, are: Mr. Burke, Ottokar Cadek, Bedrich Vaska, Ludvik Schwab and Jaroslav Siskovsky.

Branscombe—In tradition-steeped Quebec, Gena Branscombe, composer, has found inspiration during a summer visit for more musical works for her pen. Perceptive of the peculiar charms of the place, Miss Branscombe writes of the city and its French-Canadian folk-songs: "It is almost as atmospheric here as in France. I am hearing a great deal of ancient music that I find interesting."

Gilbert—The bracing airs of Swiss mountain resorts proved luring this summer to Russell Snively Gilbert, pianist and composer, who has recently been passing some time at Mürren. Among friends whom Mr. Gilbert met in his European sojourn were Frederick Schlieder, who was holding classes in improvisation in Paris, and Rose and Ottilie Sutro, pianists, who are preparing new repertoire numbers in Lausanne.

Gray-Lhevinne—In the Klondike region of Alaska letters of appreciation have been received by Estelle Gray-Lhevinne, violinist, expressing pleasure in her recent concerts. They were written in the typical wording of men from every grade of society, miners who came over the Chilcot Pass in 1897-98, old "sour-doughs," placer miners, rivermen, fur trappers, Northwest Mounted Police, as well as casual tourists. Mme. Gray-Lhevinne was given at Dawson a silver wolf dog, and was showered with nuggets from the Klondike.

Bannerman—A harrowing afternoon recently fell to the lot of Joyce Bannerman, soprano, who is an accomplished "chauffeurette." This singer drives her motor car with the same ease that she runs a scale—but this was not appreciated by the police authorities on one of her recent tours. According to a statement by her manager, the toils of law inclosed her and she was asked to pay a fine for speeding. But the artist, her manager states, brought out—not her purse, but her most bewitching, winning smile. She explained her innocence to such a convincing degree to the officer that he tore up the card and dismissed the charge.

Papi—Visitors to the Ravinia Opera, if they raised their eyes to the roof of the unvalled theater, might often have seen there, reflected in curious exaggeration, the gestures with which Gennaro Papi led performances of the Italian operas. Mr. Papi never used a score, even when leading a work for the first time. Accordingly his desk was never placed in the Ravinia pit when he was in charge of a performance. But as it was necessary for the orchestra to keep him in clear view, a spotlight was trained upon him from the floor of the pit, and accordingly his silhouette accompanied, upon the ceiling of the theater, all he did "in person" below.

Rabinoff—An annoying experience recently befell Max Rabinoff, impresario and director of the American Institute of Operatic Art at Stony Point, N. Y., when his motor car was spirited away. Two men who represented themselves as musicians engaged him in conversation about the possibilities of entering the Institute, and then suggested that Mr. Rabinoff allow them to take a short ride in his new car. Having waited three hours without a sign of the violinist or the tenor, Mr. Rabinoff telephoned to all police chiefs within a radius of thirty miles. Soon afterward the chief of the Bear Mountain police reported that a car had been abandoned in the woods. The director speedily repaired to the scene to claim his vehicle.

Maier—Odd requests for information are expected by telephone operators, but the following incident proves that some of them have a vast knowledge as to the whereabouts of artists. Recently, George Sawyer Dunham, conductor, of Brockton, Mass., wanted to get in touch with Guy Maier, pianist, and vaguely remembered having read that he was in New England. He took a chance and called up Boston "Information," saying he thought that Mr. Maier was in Fall River or New Bedford. Although the pianist has no telephone in his name, Mr. Dunham was talking with him within five minutes of his request. Only after a conversation with him about business matters did he ask Mr. Maier what his street address and telephone number were!

Point and Counterpoint

By Cantus Firmus, Jr.

Summer Foibles and the Irate Fair



ALL I can say is that I am glad summer is over," observed the Lady Across the Way, "and that I shan't have to suffer any longer from glowing accounts of artists' travels all over the world. Still, I must confess I'm not really envious, in the true sense of the word, because after all, one should learn to take all that vacationists say with a grain of salt, with another grain thrown over the left shoulder for good luck.

"Swimming the breast stroke with feet touching the bottom of the shallow sea has become almost as popular a pose as that of cuddling the pigeons of San Marco. Isn't it awful? And when you see an artist with his arm around his wife's waist, just remember that she is probably saying, the minute before the picture is snapped, 'I wish you wouldn't wear those horrible neckties in my presence!'"

Mileage Limits Broken

MOREOVER, it is an awful reflection on America to have her international musicians running all over the map. They are upsetting the financial exchange of the world as well as the morale of the poor man.

"No wonder," she continued in the same breath, "that we dodge the League of Nations. If Uncle Sam were to walk in on it now, he'd be presented with a nice big composite bill from the rest of the world! This would tell him briefly that on account of his roaming artists he owes the Continent and the Orient, with Montenegro and Rhode Island thrown in, the sum of \$3,000,000, and that does not even include meals sent to room, breakage and ice water.

"I see that a bill is being prepared to go before Congress providing for a large plot upon which will be established a summer reservation for artists, thoroughly equipped with stereopticon views of the rest of the world. That would be a good way to keep them at home, wouldn't it?"

Figs from Thistles

UP in Connecticut, where they grow wooden nutmegs, a tomato is reported to have grown upon a potato plant on the estate of a former New York dramatic critic. Query: Had the critic been a music critic, would the tomato have been a lemon?

Force of Habit

THE very nervous young pianist was asked by his hostess whether he played tennis.

"O-n-n-ly by ear," he stammered.

Did His Darnedest

THE Russian opera was well on toward the fourteenth scene of the fifth act. Alexandrovno Petropavnitshka Kossi-

korkovitch had been sobbing for three days. The old and imbecile man of law had told her of the death of her lover.

"Tell me, Serge," she sang, "as he lay dying did he murmur my name?"

"Part of it," he answered, groaning.

The Orchestral Cynic

OF all the music I abhor, Put first, Beethoven's "Leonore." A piece that certainly does hurt-o Is Saint-Saëns' G Minor Concerto. I hope I'll never hear again That Bizet Suite, "L'Arlesienne." Among the things that drive to drink are The Overtures of that Russian Glinka. A work that never heaves my thorax Is "New World" Symphony of Dvorak's. Would you see me in awful pain? Just play Beethoven's "Fifth" again. Like the ravings of a drunken hussy Is "Iberia" by Claude Debussy.

A PERSON simply can't be human Who likes a Symphony by Schumann!

I'd rather not see put in print The things I think of Grieg's "Peer Gynt."

If you'd drive me to suicide, Play Overture to "Bartered Bride." Common sense, evermore, precludes My listening to Liszt's "Préludes." Tchaikovsky's Symphony "Pathetic" Affects me like a strong emetic.

I'd rather go to six dog shows Than hear a thing by Berlioz.

I absolutely can't endure "The Flying Dutchman" Overture.

PLEASURE there is fearful lack of In "Schéhérazade" by R. Korsakoff. An empty work (and rather windy) Is the "Mountain" Symphony by d'Indy. No good, poor, dull, punk, is, in fine, The "Ocean" Symphony of Rubinstein. A piece that never fails to rile—Tchaikovsky's Andante Cantabile. I can't listen without a laugh To "Im Wald," a symphony by Raff.

I stop my ears and close my eyes When the band starts Haydn's "Surprise."

But a solace of my loneliest hours Is that delightful "Hearts and Flowers."

B., A., AND D.

GERTRUDE—That musician said the tune haunted him. George—Why shouldn't it? He murdered it.—Nashville Banner.

ELIZABETH GUTMAN TRIUMPHS

"More Than a Singer—She Possesses All"
—Il Tevere, Rome—April 30th—

Four 1925 Spring Concerts in Rome, Italy, and Paris, France



Europe eulogizes American soprano in recital, Oratoria, and with Alfredo Casella's orchestra, Miss Gutman won the public, the press and the approval of musical authorities.

Paris, le 20 Mai, 1925

Schola Cantorum,
Ecole Supérieure de Musique
269 Rue St. Jacques,
Directier

I have had the opportunity of hearing Miss Elizabeth Gutman, both in America and in Paris, and I can give evidence as to the beauty of her voice and the perfection of her talent as a singer.

Miss Gutman possesses all the qualities of a great artist, and understands all the secrets of the art of singing.

As for me, I have been charmed with her talent, and am happy to affirm it here.

Vincent D'Indy,
Composer of Music,
Director of the Schola Cantorum.

Address Elsie Kane, 1205 Linden Ave., Baltimore, Md.

Stieff Piano Used

attempt to discover how she occupied herself on that day. But Lusignan spied upon Melusine and discovered her in the act of transformation. In anger, Melusine left him, never to return. It is said that Melusine's wails are audible to human ears whenever any of the race of Lusignan is on the verge of death. The legend is of Celtic origin.

???

The Grieg Concerto

Question Box Editor:
To whom is Grieg's Piano Concerto dedicated?

D. T.
Madison, Wis., Sept. 9, 1925.
Grieg is said to have first dedicated his concerto to Rikard Nordvåg, but the second edition bore a dedication to

Edmund Neupert, who gave it its first hearing in 1869.

???

Chéviard Compositions

Question Box Editor:
Kindly publish the names of a few compositions by the late Camille Chéviard.

E. M.
New Orleans, Sept. 10, 1925.

"Le Chêne et le Roseau," and several symphonic poems, all for orchestra; "Etude Chromatique," for piano; numerous works for chamber combinations; sonatas for piano and violin and for piano and cello; incidental music to Schure's drama, "La Roussalka"; several songs with orchestral accompaniment, notably "L'Attente" and "Chemins d'Amour."

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Must Sign Real Names!

Letters have been returned by the Post Office addressed to Ira E. Creelman, 415 West 114th Street, New York; Marian Williams, Graham Hall, "D. W. U." Mitchell, S. D.; Frances T. Whiting, 1105 North Charles Street, Baltimore, Md. In all these cases the Question Box Editor went to a considerable amount of trouble to obtain the information desired. If the correspondents who used these names and addresses are still interested in getting the information, it will be forwarded them if they will send correct addresses!

Incidentally, the Question Box would be interested in knowing why its correspondents so often use false names and addresses.

???

A Chabrier Opera

Question Box Editor:
How many acts are there to Chabrier's

"Briséis" and why was it not completed?

J. T.

Montgomery, Ala., Sept. 14, 1925.

Chabrier only finished one act of "Briséis." His death, in 1894, prevented the completion of the opera.

???

The "Melusine" Legend

Question Box Editor:

Please give a brief account of the legend of Melusine about whom Mendelssohn wrote his "Von der Schönen Melusine."

E. C.

Detroit, Mich., Sept. 10, 1925.

Melusine was a mermaid who married Count Raymond of Lusignan, for whom she built a castle by enchantment. Before the wedding, Melusine had informed the Count that one day of each week she should have to herself, to be spent, unknown to her husband, in resuming her mermaid form. She exacted a promise from the Count that he would never



Frederick V. Sittig

counterpoint under Ludwig Bussler. Later he entered the Hochschule, of which Joseph Joachim was director, where he studied piano under Raif,

counterpoint with Wolff and ensemble and history under Kahn, Krebs and Stange. After leaving the Hochschule in 1899, Mr. Sittig taught piano and ensemble and was for fourteen years instructor in the Eichelberg Conservatory in Berlin. In 1906 he made concert tours of America. Since November, 1914, Mr. Sittig has made his home in New York City, where he divides his time between his pupils and the Sittig Trio, wherein he is associated with his daughter, Margaret, violinist, and his son, Edgar H., cellist. The young violinist and cellist have played trios with their father since early childhood. The trio has toured extensively and has played in most of the larger cities of the country. It has presented many important novelties on its program and has appeared in concert with many prominent artists. Among these latter have been Margarete Ober, Louise Homer, Matja Niessen-Stone, Ethyl Hayden and Dusolina Giannini. The organization has also played with institutions of the quality of the Beethoven Männerchor and the Liederkrantz Club.

Pathway to Musical "Taste" Pointed Out in New Book

FOR the special benefit of the layman with no training in the understanding of music, but a desire to know how to listen intelligently, M. D. Calvocoressi has brought out a little book entitled, "Musical Taste, and How to Form It" (New York: Oxford University Press, American Branch), which should go a long way toward eliminating from polite conversation that well-worn bromide, "I don't know anything about music, but I know what I like."

In it the author undertakes to start his reader on a path of investigation that, if intelligently pursued, seems bound to show him not only why he likes what he does, but also that he is capable of enjoying many other things as well.

It was a happy thought on the part of Mr. Calvocoressi to approach his special public in a free-and-easy spirit of pleasant familiarity. It establishes a peculiarly personal relationship between him and his readers.

Incidentally, he issues a left-handed warning against many of the existing books on appreciation of music, not so much for what they say as for the reasons they give for their statements.

"If you read," he says, "read more than one author. Read as many as you can in reason. Read conflicting judgments. Do not let them bewilder you. Take them for what they are—so many warnings against all forms of rash judgment."

He makes no attempt to explain where lies the beauty of music. It is "altogether inexplicable," and "theoretical explanations and technical analyses will bring you no nearer to the principles of musical beauty than anatomy to the principle of life."

However, "as soon as you realize how very useful technical knowledge is, provided it is made neither an idol nor a bogey, you will begin to long for the assistance it affords."

Conquering the Moderns

As for the kind of music to start with in cultivating a love for it and taste concerning it, the main thing to him is that one start with music to which he readily responds. If the spark that is to kindle love for music comes from a classic, all will go well with the reader, who may trust that the attraction will prove lasting; if from a modern composer, however, one is not quite so safe.

If the start is made with a modern composer, be sure that he is an object of discussion among people interested in music. The author says he has actually known people who first learned to love music through hearing Debussy at a time when Debussy's music was freely described as uncouth and senseless.

He urges beginning with instrumental music, so that the beginner may learn to enjoy music for its own sake, apart from the associations and other clues that words may suggest.

The one exception he is inclined to make is in the case of the works of Wagner's maturity, especially the "Ring," "Tristan and Isolde" and the "Meistersinger," provided that individ-

ual taste points that way. For "to listen and realize the adventures of the motives or themes in the infinite variety of aspects they assume (in the 'Ring') is capital and delightful practice, very similar to that provided by listening to a fine symphony or fugue or chamber work."

Informal meetings of friends for the purpose of music-making are warmly advocated, and at such little gatherings "comments on the works played, culled from books or periodicals, might also be read and discussed."

And when the neophyte goes to concerts, "above all things, do not read notices while listening. The program you bought may seem replete with alluring information. Resist the temptation and stick it into your pocket before the music starts. What you must do when listening to music is just to listen."

Musical Laws

By way of guarding against blind prejudices in favor of the traditional standards, Mr. Calvocoressi, who ranks as one of Europe's foremost music critics, points that "the genuine artist, even when he innovates most daringly, works according to a certain scheme and invites you to accept or reject the scheme on the strength of the results, never the results on the strength of the scheme. This means that he obeys a law of some sort."

And he adds that "exactly as a musical work is never beautiful just because it conforms to a certain set of rules, so it is never ugly just because it does not."

It is a helpful little book throughout and the author has done his readers an additional valuable service at the end by appending a list of admirably chosen compositions for study, the first part consisting of piano compositions; the second, of orchestral works that can be secured in piano arrangements, and the third, of chamber music.

Old-Time English Music

Fourth in the projected series of ten quarto volumes of Tudor church music published for the Carnegie United Kingdom Trust by the Oxford University Press (New York: Oxford University Press, American Branch), a carefully edited collection of the church music of Orlando Gibbons (1583-1625) is now at hand.

Let it be said at once that in this very imposing and beautifully printed volume, devoted to one of the Tudor musical giants, we have a contribution of the greatest significance to the available literature of polyphonic music.

It was at the suggestion of Andrew Carnegie, in establishing in Great Britain the Trust that bears his name, that the trustees of the foundation included a number of schemes for the fostering of music within the scope of its activities. And so it came about, as the preface to this work points out.

In 1916 they learned that a group of well-known students of music had begun the great task of recovering from the archives of cathedral and other libraries the sacred music composed during the Sixteenth and Seventeenth Centuries. They agreed that it would accord with their policy to give financial assistance toward recovering and publishing this unique store of musical treasure.

The first volumes of the series were

devoted to John Taverner and William Byrd.

As but one indication of the extent of the musical excavation work that is being done under the auspices of the Trust, it is only necessary to note that within comparatively recent memory Gibbons was known to most musicians by only half a dozen works. The present volume contains some forty of his church anthems and, in addition, two of his services and several of his settings of the Psalms.

The entertainingly written biography of the composer that is given sets forth that he was only twenty when he was appointed to the coveted position of organist of the Chapel Royal, a post he held until his death twenty-two years later. During the last two years of his life he also officiated as organist of Westminster Abbey.

Both his strength and his weaknesses are revealed in the collection now made public, for Gibbons came at a time when the school in which he had grown up had reached its highest development and already a new trend of musical evolution was beginning to be felt.

It has been said that the Tudor school's great contribution to the development of music was the working out for the first time of the problem of com-

bining rhythms, and that Gibbons could view a composition "as a texture of independent rhythmical phrases which out of their multiplicity produced an almost miraculous unity."

But not content to represent the finest flowering of the Tudor school, he was liberal enough in his sympathies to reach out and try to explore also the possibilities of the modernism of his day. If he was not so successful in his essays in the new field as when he kept to the traditional lines that he glorified, it is none the less to his credit that he was so open-minded as to meet and experiment with the new without prejudice.

His compositions are not for the unschooled in choral work, but for those who have the patient devotion and the musical intelligence for the study they demand many of them offer a rich reward in results of dignified and impressive beauty.

A New Libretto

Under the title "The Fire King," what may be described as a libretto in search of a composer, by Jerome Hart, has been published by himself. The author has based his story on Sir Walter Scott's ballad of the Knight Templar who, dur-

[Continued on page 22]

Lack of Musicianship in Vocal Career Is Grave Defect, Believes John Peirce

CLEVELAND, Sept. 12.—"There is a measure of truth in the general criticism that singers are not always well-rounded musicians, much as vocalists and vocal teachers resent it," says John Peirce, head of the vocal department of the Cleveland Institute of Music. "Rather more frequently than we singers like to admit, the vocal student wanders aimlessly and in haphazard fashion through a hazy course with no very clear idea of its requirements or goal."

"I should like to see that confusion ended. It is my ambition to see the curriculum for the vocal department so definitely outlined that every student will have a very clear understanding of just what must be accomplished to obtain wanted results."

In order that the singer be a true artist, Mr. Peirce thinks it necessary that he know how to study. In his teaching he has noted that the ability to study is in exact proportion to the student's general education. The college graduate has acquired valuable habits of application and concentration which the common school lad often lacks.

With this as a basis, Mr. Peirce would have his pupils take a course in theory, in the history of music and have studied piano at least one year under competent instruction. Mr. Peirce is himself a

graduate of the New England Conservatory in piano.

As to vocal attainments, he would like them to be able to carry a part in ensemble, be capable of drawing up well-balanced programs, have a complete course in vocal technique, with a good idea of the oratorio and opera styles from the study of at least one standard work in each field.

With this, Mr. Peirce specifies the study of a well-planned list of songs and arias from Bach, Handel, Haydn, Beethoven, Mozart, Schubert, Schumann, Franz, Wolf, Brahms and the like together with works by the old Italian masters and folk-songs.

Handicaps of the Singer

"The greatest handicaps to vocal study today," believes Mr. Peirce, "are the number of inadequately equipped singing teachers and the flood of cheap ballads inundating the country. Not until we have uncompromising standards of study shall we have a type of singer who may fearlessly meet the competition of the foreign-born singers."

"I will say this: there has been a great change for the better in this country, particularly in the last five years. Our many beautiful voices will not always be handicapped by lack of serious study and poor musicianship."

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Louis Eckstein, Unobtrusive Maecenas, Efficiently Guides Ravinia Destinies

CHICAGO, Sept. 12.—One of the most enterprising and least known of the magnates of the musical world is Louis Eckstein, director of the Ravinia Opera Company. Few operatic directors probably exert so independent or complete a sway over their organizations; few impresarios are so much responsible personally for the success of their seasons, and few operatic chiefs are so absolutely removed from public scrutiny as Mr. Eckstein.

The Ravinia Opera is the project of an individual who stands responsible for it because of his own delight in maintaining an opera company. It brings together, in what was once considered an unfavorable time of year for music, some of the leading singers in the world. It gives performances of a fine grade to discriminating and fashionable audiences. It rejoices in the good will of both the Metropolitan and the Chicago Civic Opera companies. It has no board of guarantors. It is the creation, the project and the liability of one man.

Mr. Eckstein is well known in commercial and professional circles. He is the head of the Red Book Publishing Company and is identified with many financial interests in Chicago and else-

where. His work at Ravinia has been undertaken as an avocation. It has pleased him to become a patron of opera.

In the fourteen seasons in which Ravinia has been maintained as an operatic institution Mr. Eckstein has developed his company's resources until this organization now ranks as one of the most important in the world. This summer such singers as Lucrezia Bori, Florence Macbeth, Rosa Raisa, Marie Sundelius, Tito Schipa, Giovanni Martinelli, Mario Chamlee and Armand Tokaty were heard, exchanging rôles in a fraternal spirit. Almost all of the great operas in the current repertoire, as well as many which are seldom heard elsewhere, are in the Ravinia catalog.

One or two great works, which require vast and elaborate settings, are not now in the repertoire. They will probably be added to it eventually, for Mr. Eckstein now plans to turn his attention to the technical extension of his institution. It is likely that he will enlarge the stage within another season or two.

Although Ravinia is the expression of Mr. Eckstein's ideals, Mr. Eckstein rigidly avoids publicity. He has never spoken from the stage at Ravinia. His photo-

graph has never been published. In fact, he says that there is no such thing in existence as a photograph of himself.

It is well known, however, that this business man is as fond of Ravinia as if it were his child. A season is no more than launched when he is busy with plans for the next summer's repertoire and casts. The entire burden of directing the opera, from the artistic policy to the technical management, rests with him. He is the artistic director and the financial head.

It is no secret that Mr. Eckstein's discharge of his responsibilities is as de-

cisive as it is expeditious. His word is spoken but once, and it is obeyed without question. There is no such thing as "temperamental" disturbances at Ravinia. Though Mr. Eckstein's direction is said to be firm to the point of severity, he is the friend of his artists.

Mr. Eckstein lives in Chicago in the winter. In summer he stays in Glencoe. He and Mrs. Eckstein are present in their box at every performance. A vacation in the ordinary sense of the word does not find a part in Mr. Eckstein's life. He has devoted himself to giving opera.

EUGENE STINSON.

EASTMAN MUSIC SCHOOL ENROLLS MANY STUDENTS

Women's Dormitories at Rochester Completely Filled—Faculty Additions Include Noted Instructors

ROCHESTER, N. Y., Sept. 12.—The Eastman School of Music of the University of Rochester opens this fall with an entering class much larger than any in its previous experience. The women's dormitories, constructed with the expectation that accommodations would be adequate for this year's needs and possibly for several years to come, are completely filled, and it has become necessary to open another building near the university campus as an additional women's dormitory.

Faculty additions at the Eastman School this year include Eugene Goossens, Gustav Tinlot, Ashley Pettis,

Emanuel Balaban, Otto C. Luening and Melville Smith.

Mr. Goossens, who has for two years conducted a part season with the Rochester Philharmonic Orchestra, this year will conduct the entire season. He will also become director of the opera department of the Eastman School, will conduct its class for orchestral conductors and also the concerts of the Rochester Little Symphony in Kilbourn Hall.

Mr. Tinlot will head the violin department of the Eastman School, will be concertmaster of the Philharmonic and of the Little Symphony, and first violinist of the Kilbourn Quartet.

Mr. Balaban will become coach in the opera department. Mr. Luening also joins the faculty of the opera department. Mr. Smith becomes a member of the department of theory.



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CINCINNATI COLLEGE EXTENDS ITS SCOPE

New Studios Opened and Pageantry Course Added —Faculty Enlarged

CINCINNATI, Sept. 12.—To meet the demand of larger classes and an increase in the enrollment, the Cincinnati College of Music has opened more studios in the Alms Building, adjoining Music Hall. A new course has been included in the curriculum of the public school music department of the College, Sarah Yancey Cline, director. This new course in community organization, festivals and pageants will be given by Marie Dickore, member of the summer session faculty of the University of Wisconsin's School of Music. This aims to prepare public school music teachers to organize their community for festivals, pageants and other celebrations in which music plays an important part. The pupils of this class will write, design costumes for and produce several folk-festivals during the year.

A number of additional faculty members have been engaged. One of the most important additions to the staff is Ernest Pack, violinist, who was for several years a member of the Cincinnati Symphony. The violin department of the school is unusually large and counts among its faculty such well-known musicians as Emil Heermann, concertmaster of the Cincinnati Symphony; Adolf Hahn, director of the College of Music; Erich Sorantin, formerly of the Cincinnati Symphony; Uberto T. Neely and Louise C. Lee.

The work of the Work Shop Theater

of the College, under the direction of John R. Froome, Jr., is making progress this year. During his trip through the East Mr. Froome made arrangements with Helen McCaffry of New York to handle plays written by members of the class. Another whose aid Mr. Froome has invoked is Norman Lee Swartout, agent for little theaters throughout the country, who accepted several of the shorter plays written in the College of Music Work Shop.

Mr. and Mrs. Frederick J. Hoffmann and their daughter, Charlotte, spent part of the summer vacation making an historical pilgrimage through the East, following the trail of Paul Revere. Dr. Sidney C. Durst has returned from a summer spent in Spain and Portugal. Lino Mattioli and Mrs. Mattioli visited Atlantic City. Motor tours through the Adirondack and Catskill Mountains claimed other faculty members.

Lillian Arkell Rixford of the faculty spent the greater part of the summer at Galt, Canada. She was invited to give a private organ recital for Bishop Sweeney of Toronto and his daughter. The former is an authority on church music and a performer on the organ.

Women's Chorus Gives Cantata at Missouri Teachers' College

KIRKSVILLE, Mo., Sept. 12.—A women's chorus, under Claud Dillinger, sang the cantata, "Song of Spring," before the student body at the Teachers' College recently. The cantata was given in the Kirk Auditorium at the regular assembly time, and all students who wished were given the opportunity of hearing the program. The chorus was composed of about forty-five voices. Other members are to sing the opera, "Maritana." Dorothy Johnson was the piano accompanist.

Anne Roselle Returns After Very Successful Début at Vienna Opera



Anne Roselle, Soprano of the San Carlo Opera Company

Anne Roselle, soprano of the San Carlo Opera Company, returned from Europe on the Conte Verde, following

a successful Vienna debut at the Volksoper in "Madama Butterfly."

As a result of her Continental success Miss Roselle received various tempting offers from foreign impresarios, but had to refuse them all in order to come back to America in time to join Fortune Gallo's forces for the new season.

Miss Roselle appeared in Vienna on the opening night of the Volksoper as guest star of a visiting opera company from Italy. Her impersonation of Cio-Cio-San created a considerable stir in the city's musical circles. She was acclaimed for the beauty of her voice, the charm of her presence and the fidelity of her interpretation.

As a result of this performance, it is likely Miss Roselle will return to Vienna when other engagements permit.

McCormick-Freer Song Is Published

MILWAUKEE, Sept. 12.—A Milwaukee publishing house announces publication of a song, "How Can We Know?" in which the words are written by Edith Rockefeller McCormick, daughter of John D. Rockefeller and former wife of Harold F. McCormick. The music was written by Eleanor Everest Freer, a friend of Mrs. McCormick's.

C. O. SKINROOD.

Temporary Change in Organists at Lewiston Theater

LEWISTON, ME., Sept. 12.—Harry A. Rodgers, organist of the Strand Theater here, has left for Boston for two weeks and his place is temporarily filled by Arthur J. Martel. Mr. Martel has attracted especial attention by his afternoon and evening recitals. He is a writer of music and verse.

ALICE FROST LORD.

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Boston Activities

Sept. 12.

Blanche Dingley-Mathews, specialist in normal training for piano teachers, has concluded a busy summer season. Late in the spring she made a supervisory tour of her schools in Chicago, Kansas City and Denver, Colo. It was in the latter city that she spent most of her time, where Hamilton C. McDougall of Wellesley College was a guest teacher. While in Colorado she supervised the work of the piano teaching department in Loretta College, Loretta, and on her way East transacted similar work at Webster College, Webster Groves, Mo. Her Boston classes convened on Aug. 25 and were largely attended. The course closed on Sept. 10, and Mrs. Mathews will resume her fall and winter work in Steinert Hall, Sept. 14. Her summer vacation was spent at Auburn, Me.

Claire Maentz, soprano; Abbie Conley Rice, contralto, and Harris S. Shaw, accompanist, gave a delightful concert in Loring Hall, Hingham, Mass., on Sept. 2, which was largely attended.

Mr. and Mrs. Weldon Hunt, voice teachers, after a summer spent at Craigville, Cape Cod, Mass., will resume teaching on Sept. 15.

Harriot Eudora Barrows has returned from a vacation at Maplewood, N. H., and will open her studios in Boston and Providence, R. I., within a week.

Felix Fox, Boston pianist, is booked to appear in joint recital with Clifton Wood, baritone, in Worcester, Mass., on Nov. 3. In quick succession follow engagements for Mr. Fox before the Harvard Musical Association, this city; Milton Educational Society, Milton, Mass., and Meriden Women's Club. On Jan. 10 this artist is scheduled to appear as soloist with the Detroit Symphony. The following week will be given over to filling dates en route to Boston. Aaron Richmond, Mr. Fox's manager, reports that Mr. Fox is scheduled to have an unusually active season.

Under Aaron Richmond's direction, the Russian Symphonic Choir is to return to Symphony Hall on the evening of Sunday, Jan. 17.

Frank Doyle, teacher of voice, began his season's work in Steinert Hall on Sept. 14. Mr. Doyle spent a good part of the vacation at his summer home in Damariscotta Mills, Me.

Theodore Schroeder, voice specialist, returned this week from a vacation spent in the woods of Maine, and will resume his classes next week.

W. J. PARKER.

Long Beach Pupils Are Active

LONG BEACH, CAL., Sept. 12.—Ruth Wood Kinnick, pupil of Helen M. Sargent, won a scholarship in the Sigismund Stojowski master class held in Los Angeles during August. Mr. and Mrs. Stojowski, with their three small sons, have resided in Long Beach while Mr. Stojowski taught in Southern California.

Francis Heller, baritone, has won a two years' scholarship in the Eastman School at Rochester, N. Y. Helen M. Sargent, arranged a benefit concert for a Santa Barbara earthquake orphan recently, presenting her pupil, Mary Kathryn Snow. Assisting were Virginia Hubbard, violinist; Foster Rucker, baritone, and Juliette Burnett, soprano. Accompanists were Clara Graham and Mabel Stephenson. Maud Dalgleish presented six young piano pupils, with Amy Appleby, soprano, and Clive Dalgleish, baritone, at her studio recently.

ALICE MAYNARD GRIGGS.

Salzburg Festival Listing

Works by Mozart Proves

Disappointing to Visitors

[Continued from page 1]

hardt's direction facile, but there seemed little reason for the birth of the ballet. Mozart was prolific enough to provide music for an even longer festival than that in Salzburg. The fact that the program makers felt it necessary to invent new sensations makes one suspect that Mozart was only the bait for the audience, that the purpose of the festival had little relation to Salzburg's favorite son. "Die Grüne Flöte" presented still another conductor, well-known in Europe, but little heard of in America, Oskar Fried, the leader of the Moscow Symphony Orchestra. Mr. Fried is the man who introduced the moderns to Moscow and later to Berlin. In Salzburg, he conducted Mozart. In Moscow, he says, the public demands only Beethoven, a revolutionist country does not want radical music. But in his Berlin concerts with the Berlin Symphony, Mr. Fried gave the newest of the new, because, as he explains it, Germany is reactionary and takes out its desire for sensationalism in concert programs.

There were ten concerts in all, three orchestra and seven recitals. Bruno Walter conducted the first orchestral program of Haydn and Mozart; Karl Muck, the second, of Mozart and Beethoven, and Franz Schalk the third, of Schubert and Brckner.

The recitals began with two concerts by the Rosé Quartet, perhaps the most famous ensemble group in Europe. They justified their reputation in programs of unquestionable merit, which they will give on an extended tour this year, as they have for many seasons past. Richard Mayr of the Vienna Staatsoper, gave the third program and the others were by Joseph Schwarz, Maria Ivogün and her husband Karl Erb, the Wood Wind Ensemble of the Vienna Opera, and Lotte Schöne.

Otherwise Salzburg offered, and here we come to the point of the festival, three spectacles, directed by Max Reinhardt "The Salzburg Great World Theater," from material arranged by Hugo von Hofmannstahl, "The Miracle," from material arranged by Carl Vollmoeller and "The Apostle Play" by Max Mell. They were remarkable for the number of "names" gathered under one roof and for the work of two Americans, Ernest De Weerth, Reinhardt's stage designer, and Rosamund Pinchot, the *Nun*.

Dramatically the productions were dull and tiresome, but musically they

[Continued on page 32]

Noted Belgian Player

Heard in Concert on

New England Carillon



With King George and Queen Mary of England at Croyden: Kamiel Lefevère, Noted Belgian Carillonneur, Who Gave Many Concerts in New England This Summer. He Was the First to Play on the World's Largest Carillon, Which Was Made in Croyden for the Park Avenue Baptist Church of New York

BOSTON, Sept. 12.—The delightful carillon concerts by Kamiel Lefevère at Cohasset, Mass., on the South Shore, and at Gloucester on the North Shore, which came to a close on Sept. 1, have proved a unique feature of the summer music season. The average attendance has been more than 15,000.

Recently President Coolidge and a party of friends motored over from White Court, Swampscott, to hear the Cohasset carillon concert. Mr. Lefevère will give another series of concerts at Cohasset and Gloucester next season.

The Cohasset concerts are owing to the generosity of Mrs. Hugh Bancroft, who gave the carillon of twenty-three bells to St. Stephen's Church in memory of her mother. Mrs. Bancroft made a gift of twenty additional bells, which were installed in May of this year.

This season Mr. Lefevère's concerts were begun on May 25, and programs were scheduled for every Tuesday evening and Sunday afternoon during June and July. The concerts in Gloucester were given on a carillon of thirty-one bells in the Church of Our Lady of Good Voyage on Wednesday evenings during July and August. The popularity of these concerts was so great that Mr. Lefevère was prevailed upon to cancel concerts in Malines and Bruges, Belgium, in order to extend his carillon concerts

at Cohasset and Gloucester through the month of August.

Mr. Lefevère is the most gifted of the younger carillonneurs of Belgium. He is the assistant and favorite pupil of Denyn, the greatest living carillonneur, who presides at St. Rombold's, Cardinal Mercier's Cathedral-Church, at Malines.

HENRY LEVINE.

GALLO ANNOUNCES CASTS OF SEASON'S FIRST WEEK

"Tosca" to Open Series Which Includes "Aida," "Butterfly" and Other Favorites

Operas and artists to be presented in the initial week of the San Carlo season, commencing Sept. 21, in the Century Theater were announced early this week. After reading the first few hundred subscription letters, Fortune Gallo, impresario, found that the opera most requested for the opening night was "Tosca." This will be given on Sept. 21, with Anne Roselle, Bernice Schalker, Franco Tafuro, Mario Valle, Francesco Curci, Pietro De Biasi and Natale Cervi taking part and Carlo Peroni conducting. The operas will be followed each evening by divertissements by the Pavley-Oukrainsky Ballet.

The opera on Tuesday, Sept. 22 will be "Rigoletto" with Josephine Lucchese, Bernice Schalker, Alice Homer, Giuliano Oliver, Emilio Ghirardini, Pietro De Biasi and Natale Cervi in the principal rôles.

"Aida" will be presented on Sept. 23 with Bianca Saroya, Stella De Mette, Alice Homer, Manuel Salazar, Emilio Ghirardini, Francesco Curci, Pietro De Biasi, Natale Cervi, and incidental ballets by the Pavley-Oukrainsky company.

"Madama Butterfly" is scheduled for Sept. 24, with Tamaki Miura, Stella De Mette, Frances Morosini, Franco Tafuro, Mario Valle, Francesco Curci and Natale Cervi.

"Cavalleria Rusticana" will open the double bill on Sept. 25, with Gladys Axman, Zara Gay, Beatrice Altieri, Giuliano Oliver and Vittorio Toso. This will be followed by "Pagliacci" with Olga Kargau, Manuel Salazar, Emilio Ghirardini, Francesco Curci and Vittorio Toso.

"Carmen" will constitute the Saturday matinée with Stella De Mette in the title part. Olga Kargau, Bernice Schalker, Frances Morosini, Franco Tafuro, Mario Valle, Francesco Curci, Pietro De Biasi and Natale Cervi will be in the cast.

"Trovatore" has been chosen for Saturday evening, to be sung by Anne Roselle, Anne Yago, Frances Morosini, Manuel Salazar, Emilio Ghirardini and Pietro De Biasi. Carlo Peroni will conduct all the operas of the first week and Adolf Schmid will conduct the orchestra for the programs of the Pavley-Oukrainsky Ballet.

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Godowsky's "Phonoramas" Depict Javanese Life

By SYDNEY DALTON



EOPOLD Godowsky said recently, in an interview published in *MUSICAL AMERICA*, that he emphatically objected to being called a pianist, giving as his reason, that the noun was too circumscribing for one whose means of expression is not limited to the instrument alone. Mr. Godowsky has good reason for desiring a broader definition of his art, but an explanation that is deeper and more certain than words is to be found in his works.

He has, of course, been well and favorably known as a composer and transcriber, but with the publication of his first set of "Phonoramas," for the piano (*Carl Fischer*), Mr. Godowsky bids fair to rival his reputation as a pianist. He is evidently one of that small, select band of globe trotters that makes traveling an art rather than merely a pastime, and this series of "Phonoramas" promises to be a fascinating commentary upon the lives and customs of the natives of those Eastern countries through which the composer has passed during his tours as a pianist.

For his first set Mr. Godowsky has chosen to interpret Java, an island that offers more than the usual amount of interest to the musical traveler on account of its fascinating music, of which from time to time we have had hints. This "Java Suite" contains twelve numbers and is published in four parts of three pieces each. The originality of the composer is detected, not only in his music, but in the general get-up and charming introductory pen pictures which he furnishes as a further stimulation to the imagination of the listener.

Mr. Godowsky has not employed to any considerable extent the native music of the Javanese. In the third number of the first part, entitled "Hari Besaar," he makes use of two fragments of Javanese melodies and a two-measure excerpt from a "Javanese Rhapsody" by Paul Seelig of Bandung, Java. Mr. Godowsky seeks to imitate the idiom of the native music as a means of expressing his impressions of the country and its ways. Two of the outstanding features of Javanese music are its time values, which are invariably either duple or quadruple—triple time being unknown—and its almost constant use of the pentatonic scale.

The native music of Java, played by the people on indigenous instruments, is called *Gamelan*. It must have a strange, exotic, but curiously beautiful effect upon the listener, even the Western listener, to judge by the enthusiasm of Mr. Godowsky's description. He tells us

that "both rulers of the two Sultanates of central Java, the Susuhunan of Solo and the Sultan of Djokja, and the two independent princes . . . have the best, largest and most complete native orchestras (*Gamelan*). They own old instruments of inestimable value, the enchanting sonority of which is attributable to the mellowing process of time."

The composer says further that "the sonority of the *Gamelan* is so weird, spectral, fantastic and bewitching, the native music so elusive, vague, shimmering and singular, that on listening to this new world of sound I lost my sense of reality, imagining myself in a realm of enchantment."

No wonder, then, that Mr. Godowsky has found unusually rich inspiration in this out-of-the-way quarter of the globe. But there is wonder that he has been able to translate his impressions into music of so original and striking a nature. Not only the composer's skill as a pianist, but his writings for the instrument would lead one to expect this Suite to be pianistic in a degree far above the usual product of the day. For he writes piano music with the same rare skill that he displays in his inter-

pretation of it. But as music, *per se*, there is something of more than passing interest in these pages—music of strange charm and subtle coloring, of acute perception and revealing interpretation.

Mr. Godowsky seems to be getting at the very soul of Java and its music. In the first number in the Suite, "*Gamelan*," he gives us something of that "weird, spectral, fantastic and bewitching" native music. Then comes "*Wayang Purwa*," the Puppet Shadow Plays, with its grotesquerie and naïveté. The finale of the first part is "*Hari Besaar*," the Great Day. Herein all the festivities and amusements of the country fair are reflected in music of remarkable texture.

In the second book, after an introductory number entitled "*Chattering Monkeys at the Sacred Lake of Wendit*," there is a swift change of mood, with "*Boro Budur in the Moonlight*." In the preface to the number—each of the numbers has a descriptive and enhancing preface—the composer informs us that "in moonlight *Boro Budur* is most fantastic. An uncanny, eerie, melancholy mood permeates the whole atmosphere."

Deep silence and a sense of strangeness and out-of-the-worldness contribute to the impression of utter desolation and to the feeling of inevitable decay and dissolution of all things earthly, the hopeless struggle of human endeavor against eternity."

The mood is embodied with startling fidelity in the music. And it is music of striking originality. Here, as in most of the numbers in the Suite, one feels that this is the work, not of a pianist who composes merely, but of a sensitive and expressive nature seeking a natural outlet for its thoughts. In short, Mr. Godowsky is a composer of remarkable talent who does well to stress his gifts in this field.

Throughout the four books of the Suite there is music that will awaken the admiration and the love of the musician and the pianist. The latter will further experience the rare pleasure of finding a set of pieces that will add a flip to his recital programs—a stimulating and important piece of work that intelligent, appreciative concert-goers will welcome. I await subsequent additions to the "Phonoramas" with no little amount of impatience.

Musical Books Include Libretto Based on Legend of Flemish Knight

[Continued from page 18]

ing the Crusades, deserted to the Saracens and as their leader defeated many Christians, until he was finally slain in battle. Scott treated the original material freely, and the present author admits taking further liberties for the sake of dramatic exigencies.

Outlined briefly, the story of "The Fire King," designated as "romantic opera in four acts," concerns one *Count Albert*, a Flemish knight, who goes off to the Crusades bearing the white scarf of his betrothed, the *Lady Rosalie*, "as corselet and shield against the strongest sword the foe can wield."

In the second act he is brought as a prisoner into the palace of the *Soldan*, the ruler of the Kerman tribes of Zoroastrians, where *Zulema*, the *Soldan's* daughter, casts such a spell over him that he finally consents to embrace her religion and to become the leader of his late enemies against the Christians for the sake of winning her love.

Eventually, of course, a new expedition of Crusaders, sent out to rescue him from his reported imprisonment, encounters him in battle as he wields the fiery sword of the Kerman's fire king god. As the *Lady Rosalie*, disguised as a page, reveals herself to him on the battlefield, he calls upon Heaven

for aid and falls in death as his fiery sword shrivels in his hand.

Here is food obviously for the lover of opera of the "Aida" type, replete with situations that lend themselves to elaborate pictorial settings, and the author has followed the stereotyped design closely in alternating choruses of spinning maidens, march choruses of crusaders and materials for arias and concerted numbers for the lovers and the other principals, and in working in a conventional allurements scene in which a *Tannhäuser* again succumbs.

The best of the writing lies in the third act, in the scene at the old castle in Flanders, where the songs and choruses, of an old English folk-flavor, have a well defined rhythmic impulse. In general it smacks too much of an English translation of a libretto written in a foreign language, to offer much encouragement to the champion of original English texts for opera.

A little adroit accentuating of the cumulative dramatic interest and some vitalizing retouching would doubtless make it a theatrically effective vehicle. Its appeal now is frankly to the fashioner of opera of the conventional sort, rather than the composer who is interested in the highly concentrated dramatic values of the more modern school. C. E.

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Carl Craven Tries Out Pitchforks and Plows as Help to Recreation



Carl Craven, Tenor, Farming in Indiana

CHICAGO, Sept. 12.—Carl Craven, tenor voice teacher, has returned to Chicago after an eventful summer, in which he combined recreation and business.

For part of his vacation Mr. Craven farmed near Rensselaer, Ind., plowing corn, pitching hay and threshing. Thence he went east, staying in Boston and New York, where professional duties detained him. Mr. Craven also spent two weeks at Cape Cod, where he enjoyed a complete relaxation.

He resumed charge of his large class on Sept. 8.

AMERICAN CONSERVATORY BEGINS FORTIETH YEAR

Several Novel Features Added to Curriculum of Chicago School—Dramatic Art Among Subjects

CHICAGO, Sept. 12.—The American Conservatory began its fortieth season Thursday, Sept. 10, with what is believed to be a record attendance.

Among the new features to be introduced into the curriculum, one of the most interesting is the affiliation of the Walton Pyre School of Dramatic Art and Expression. In this department students will be trained for the dramatic stage and for careers as public readers and teachers.

Other new divisions of the curriculum are the school for accompanying, under the direction of Esther Hirschberg, and courses in moving picture theater organ playing, under Lena Moneak.

President and Mrs. John J. Hattstaedt have returned from a vacation spent in Poland Springs, Me.



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ALFRED WALLENSTEIN
SOLO CELLIST
Chicago Symphony, Orchestra Hall, Chicago

Awards Made by Chicago Musical College

[Continued from page 1]

Mr. Volpe completed his activities at the Kansas City Conservatory early in June and has been spending the summer in California.

Scholarships Granted

Applications for the long list of free fellowships granted by the Chicago Musical College were so numerous that extra sessions have been held this week to complete the examinations and determine on the awards.

Carl D. Kinsey, manager of the College, who has arranged the extra schedule of hearings, believes this heavy competition, which far exceeds the dimensions of those of previous years, is a most encouraging indication of the size of the enrollment which is now being made for the new season.

"The Chicago Musical College," he says, "opens its doors this year with the finest group of prominent teachers in its history. The personnel in each department is notably strong, and cannot fail to attract the attention of the serious minded student, or to continue the reputation of the College as one of the strongest and most progressive educational institutions in the country. The ability of the young musicians registering for the fellowship examinations has been excellent to a surprising degree. We look forward to a year of fine achievements by the talented pupils who are placing themselves under the discipline of the ablest teachers to be found in America."

List of Winners

The following is a list of the winners in the contests, together with the names of the instructors under whom they have been training in the past:

Piano Fellowships—Violet Bradley, Rushville, Ill., student of Maurice Aronson, won Snyder Fellowship with Mr. Aronson; Marie Crisfaulli, Chicago, student of Josef Lhevinne, won free fellowship with Edward Collins; Dorothy Friedlander, Chicago, student of Edward Collins, won free fellowship with Mr. Collins; Antoinette Gouveia, Jacksonville, Ill., student of Edmund Munger, won free fellowship with Wesley La Violette; Alexander Guroff, Moscow, Russia, student of Moissaye Boguslawski, won free fellowship with Mr. Boguslawski; F. Gerald Lawski; Eleanor Koskiewicz, Chicago, student of Edward Collins, won free Snyder Fellowship with Mr. Collins; Evangeline M. Lehman, Port Huron, Mich., student of Jan Chiapusso, won free Snyder Fellowship with Moissaye Boguslawski; Ruth Orcutt, Gillespie, Ill., student of Edward Collins and Percy Grainger, won free fellowship with Mr. Collins; Helen Ritsch, Chicago, student of Moissaye Boguslawski, won free Snyder Fellowship with Mr. Boguslawski; Anatol Rapaport, Chicago, student of Moissaye Boguslawski, won free fellowship with Mr. Boguslawski; Lillian Stumbauch, Delevan, Ill., student of Moissaye Boguslawski, won free fellowship with Mr. Boguslawski; G. Gerald Smith, Anderson, Ind., student of Moissaye Boguslawski, won free fellowship with Edward Collins; Margaret Stouffer, Liberal, Kan., student of Mrs. Kenneth Rose, won free Snyder Fellowship with Edward Collins; Beulah Shirley, Alpharetta, Ga., student of Percy Grainger, won free Snyder Fellowship with Edward Collins; Edythe Stone, Chicago, student of Anna Ring

Clauson, won free fellowship with Gordon Wedertz; Doris Wittich, Chicago, student of Prof. Teichmueller, Germany, won free fellowship with Moissaye Boguslawski.

Voice Fellowships—Wilhelmina Benzie, Chicago, student of Aurelia Arimondi, won free fellowship with Mme. Arimondi; Thelma Hinds Bollinger, Mound Valley, Kan., student of Edoardo Sacerdote, won free Snyder Fellowship with Mr. Sacerdote; Charlotte Boykin, Chicago, student of Edoardo Sacerdote, won free fellowship with Mabel Sharp Herdier; Faye Crowell, Waverly, Ill., student of Genevieve Clark Wilson, won Mu Phi Free Fellowship with Isaac van Grove; Graydon R. Clark, Elgin, Ill., student of Allen Ray Carpenter, won free Snyder Fellowship with Edoardo Sacerdote; Lenore Da Vinci, Chicago, student of Isaac van Grove, won free fellowship with Mr. van Grove; James Funk, Chicago Heights, Ill., student of Edoardo Sacerdote, won partial fellowship with Mr. Sacerdote; Ada Belle Files, Fort Scott, Kan., student of Edoardo Sacerdote, won partial fellowship with Mr. Sacerdote; Lillian Fleischfresser, Merrill, Wis., student of Graham Reed, won free fellowship with Mr. Reed; Eleanor Gilmour, Chicago, student of Lucille Stevenson, won free fellowship with Lucille Stevenson; Lucille Govey, Joliet, Ill., student of Aurelia Arimondi, won free fellowship with Mme. Arimondi; Mary Bailey Hewitt, Kansas City, Mo., student of Marjorie Rose Ryan, won free Snyder Fellowship with Edoardo Sacerdote; Helen Husted Harris, Mayfield, New York, student of John Quine, won free fellowship with Graham Reed; Violet Huestis, Chicago, student of Sara I. Campbell, won free fellowship with Charles Keep; Pedro F. Krause, Evansville, Ind., student of Ottilie Weints, won free fellowship with Edoardo Sacerdote; Mitchell Kishlevsky, Chicago, student of Edoardo Sacerdote, won free opera fellowship with Mr. Sacerdote; Johanna Levy, Chicago, student of Olga Gates, won free Snyder Fellowship; Alice Nozick, Chicago, student of Aurelia Arimondi, won free Snyder Fellowship with Mme. Arimondi; Evangeline M. Lehman, Port Huron, Mich., student

[Continued on page 27]

William Shakespeare Opens New Studios

CHICAGO, Sept. 12.—William Shakespeare, due to his great enrollment of pupils, has taken larger studio quarters, and is now established in 612-613, Fine Arts Building. Mme. Gilderoy Scott, contralto, who has been for five years a member of the faculty of the University School of Music at the University of Nebraska, will be associated with Mr. Shakespeare, and will specialize in repertoire. A series of monthly recitals will be inaugurated.


Lusk and Wise Heard at Mandel Hall

CHICAGO, Sept. 12.—The last program in the artist course at the University of Chicago this summer was given in Mandel Hall on Aug. 28 by Milan Lusk, violinist, and B. Fred Wise, tenor. Included in the program was Mr. Lusk's recently completed arrangement of the "Lady Hamilton" Waltz, brought to this country by Vice-President Dawes.

CHICAGO.—Lucie Lenox has returned to Chicago, and announces the opening of her studios on Sept. 28.

Elsa Alsen, soprano, was engaged to appear in the last symphony concert at Fairmount Park, Philadelphia, on Aug. 23.

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Loyal Phillips Shawe to Resume Work After Summer Stay in Camp



Finny Trophies Reward a Short Session with Rod and Line Passed by Loyal Phillips Shawe, Head of the Department of Music at Northwestern University

CHICAGO, Sept. 12.—Loyal Phillips Shawe, head of the department of music at Northwestern University School of Music, has been passing the summer at his camp in northern Minnesota, ten miles from the Canadian border line.

The string of wall-eyed pike shown in the photograph was his trophy from an hour's fishing one lucky morning.

Mr. Shawe will resume his work at Northwestern University in the early fall.

Mme. Gilderoy Scott Returns to Chicago

CHICAGO, Sept. 12.—Mme. Gilderoy Scott, contralto, who has been absent from Chicago for several years, has returned from a visit to London, has been appointed choir leader, and contralto soloist at the Wilmette Baptist Church. Mme. Scott was heard as soloist at the Lake Forest Presbyterian, the Buena Memorial and the Fourth Presbyterian churches here.

Rosenfeld Piano School Opens New Term

CHICAGO, Sept. 12.—The Maurice Rosenfeld Piano School opened its tenth school year on Monday, with Mr. Rosenfeld, pianist and critic, at the head of the faculty. Among his associates are Maryan Rozycki, Julia Grunwald, Bertha M. Weiss and Zinaida Joelsohn. Patrons of the school include Judge Harry M. Fisher, Louis Eckstein, Rosa Raisa and Szeren Southwick.

Helen Fouts Cahoon Ends Summer Season

CHICAGO, Sept. 12.—Helen Fouts Cahoon, coloratura soprano, has returned to Chicago. During her recent appearances, Mrs. Cahoon has followed the practice of including a group of nature songs in each of her programs. She has also sung a set of children's songs whenever the nature of her recital permitted inclusion of them.

CHICAGO.—Following his recent appearances as soloist at the Cincinnati Zoological Gardens, José Mojica, tenor of the Chicago Opera, has begun there a third return engagement.

CHICAGO.—Héniot Levy, pianist, composer and teacher, has been spending his vacation at his cottage in Estes Park, Colo.

Improvement in Teaching Desirable in Institutions of Italy, Casella Claims

MUSIC teaching is daily being reduced to a science. Italy is the latest land to take up the moot question. The organization of private music schools, devoted to energetic modern methods, would supplement the work of the State Conservatories of Europe, and by contrast, expose the backwardness of the latter's methods, states Alfredo Casella, in an article to the *Christian Science Monitor*. There are too many of the State-endowed type in Italy especially, he believes, to be administered successfully. He favors a more rigid requirement for teachers.

"Although commercial, industrial or technical instruction in any of the great nations today could," he says, in part, "hardly be compared with that of fifty years ago, musical pedagogy is, in many instances, in the same state as it was a century ago. Unfortunately, this is true particularly of Italy, where in certain conservatories music is still taught as it was in the good old days when Rossini was a student."

"The Italian State finds itself today at the head of six large conservatories, which is, to say the least, overdoing it."

"It would be wise to reduce the number of these schools to three, to begin with (the peculiar geographical configuration of Italy does not permit a single conservatory as in France, for example), which might be those of Milan, Rome and Naples. But it would be necessary at the same time to raise one of these schools to the rank of musical university, and naturally this could only be the conservatory at the capital."

"These are desires very easy to set down on paper, but practically impossible of realization because of a thousand difficulties readily imagined, especially in a European country with a powerful bureaucracy. I think we must resign ourselves to seeing our six national conservatories continue for some time to come, and with them the many municipal schools of the other cities."

"For my own part I believe (and my recent visits to America have strengthened me in this opinion) that private initiative can be beneficial in art as in other spheres. It seems evident to me that today the state would do well to detach itself from almost everything that has to do with art, even the teaching of art. Governmental intervention, whether in the form of ownership or simply of material contribution, rarely bears good fruit. State and bureaucracy are synonymous, but bureaucracy and art make an impossible combination."

"And I believe that private schools, administered according to modern methods and free to choose their professors and to dismiss them if they prove unsatisfactory, would be infinitely superior in their output to these state schools, which are survivals of a past age, and incapable of adapting themselves to the century of the airplane and the radio-telephone."

"There is nothing to prevent the establishment in Italy, a country of the first rank in respect of motor cars, artificial

silk, naval construction and electrical development, of music schools which are self-governing and truly modern. It would be an excellent use of capital, and at the same time the surest and quickest means of solving the problem of the state conservatories, for they could not long hold out against the competition of private initiative."

"Nevertheless, it would be expedient to leave to the State the exclusive privilege of delivering the final diploma. That is, only a commission named by the

SPIRITUALS ARE FEATURE OF BALTIMORE CONVENTION

Negro Songs Given by Large Chorus as Street Parade Launches Religious Meeting

BALTIMORE, Sept. 12. — A parade through the downtown streets, terminating with an impressive concert held in the Fifth Regiment Armory, auspiciously opened the Negro National Baptist Convention here recently. The fine spirituals, sung by the delegates with inimitable fervor, held musical value. These traditional melodies carried inspiration as the large group marched, and in the spaces of the Armory the roll of the mighty-voiced chorus gave a thrill that is rarely experienced.

The singing, as directed by Edward Boatner of Boston, gave evidence of racial and traditional qualities. The old melodies "I've Been 'Buked," "Way Beyond the Moon," "Over Yonder," "Good News," "The Chariot's Coming" and "When Saints Go Marchin' In" caught

CURTIS EXAMINATIONS

Institute in Philadelphia Gives Details of Tests for Students

PHILADELPHIA, Sept. 12.—Entrance examinations for the numerous students making application for admission to the various departments of the Curtis Institute of Music will begin on Sept. 22 and continue until the second week in October. Examinations will consist of practical tests for students seeking to qualify for the vocal, piano, violin and cello departments. The artists who are directing these departments will conduct the examinations personally, assisted by a board of examiners.

Marcella Sembrich, director of the vocal department, announces that auditions for singers will be held on Sept. 22 and 23.

Examinations in the piano department, which is under the direction of Josef Hofmann, are scheduled for Sept. 24 and 25.

Assisting in examinations in the department of stringed instruments will be Louis Bailly, who will give instruction in viola and ensemble. Frank Gittelsohn, Sascha Jacobinoff and Emanuel Zetlin, instructors in the department, will assist Carl Flesch with violin auditions.

state would have the authority to bestow at the end of the student period the diploma giving the right to 'practice' music. This is a plan which may seem chimerical, but which nevertheless should be more practicable than complete suppression of a number of conservatories each of which has a venerable and brilliant tradition.

"It is necessary that music be brought into line with other liberal professions in the matter of requiring some sort of warrant of the person who does business with his knowledge (an ugly expression, but precise). It is impossible in any civilized state for an engineer, an architect, or a lawyer to practice his profession without a state certificate. But anybody may give lessons in music without himself ever having learned anything about it."

London Fall Finds Opera Prominent

LONDON, Aug. 27.—The "Old Vic" will reopen next month with Andrew Leigh producing the Shakespearean plays and Frederick Hudson the operas. Charles Corri will conduct the latter. The dramatic season begins Sept. 12, but music will not be heard within the theater's classic walls before Sept. 24, when "Cavalleria Rusticana" and "Pagliacci" will be the initial works presented. The repertoire will also include "Tannhäuser," "Lohengrin," "Aida," "Rigoletto," "Trovatore," "Faust," "Carmen," "Lucia," "Mignon" and "Maritana."

Meanwhile, the three weeks' season of the Carl Rosa Opera Company at the Kings Theater opened on Monday, also with the "operatic twins." "Madama Butterfly" was heard Tuesday; "Carmen" last night, and "Trovatore" and "Bohème" are scheduled for this afternoon and evening, to be followed by "Faust" tomorrow and "Maritana" Saturday. Haydn's "Apothecary," a one-act opera, together with Eugen d'Albert's "Departure," are novelties awaited next week.

Outstanding composition which will be presented by Sir Hamilton Harty for the coming season of Hallé Concerts in Manchester have been announced. Choral works include "The Apostles" of Elgar, Beethoven's Mass in D, "Messe de Morts" of Berlioz and "Messiah." Among the symphonies promised are two by Brahms, the "Fantastic" of Berlioz, the "Pastoral" of Vaughan Williams, Elgar's Second, César Franck's and a new work by E. J. Moeran on March 4.

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PROGRESS OF FILMS ADVANCED BY MUSIC

Chicago Writer Takes Up Cudgels for Picture Organists

CHICAGO, Sept. 12.—The case for the motion picture organist is presented in the *Music News* in a copyright article by Joseph L. Laube, staff correspondent. Mr. Laube says in part:

"Here is one of the hardest working musicians of all and one to whom so little credit is given by newspapers and musical publications. Playing day and night, watching closely every move in the picture, with a cue sheet and music to follow at the same time, he endeavors to follow closely the actions of the players in the picture in order to interpret their drama to music. This is a most difficult task when properly done.

"There is nothing so disgusting as to sit in a motion picture theater and hear a popular jazz number played during a death scene in the picture, as has been done in a number of instances where this writer sat as a critic. This is not the general rule, however, as most movie houses attempt to furnish the best musical setting possible. Here the motion picture organist is taking the silence out of the 'silent drama,' and this has become one of the most interesting features of motion picture entertainment. The management of a high-class motion picture theater spares no time or expense in furnishing only the best music and in most instances more money is spent on the musical setting than in the cost of booking the picture itself.

"In an interview with this author recently, William De Mille, motion picture producer and himself an amateur musician, said:

"Music settings to films have progressed just as motion picture production, and, I might say, a great part of the success of the finer photoplays has been due to the musicianship with which colorful settings have been prepared at the picture theaters.

"To most persons who attend a motion picture entertainment the music is merely an accompaniment. But while music enhances the emotional forces of a dramatic scene and adds to the zest of a comedy moment, there is also a

psychological reason of another kind—the silence must be removed.

"There is sound everywhere about us. Whether we are conscious of it or not, it is everywhere. We would realize it with tremendous force if the world suddenly became silent. With movement on the screen we expect sound—and it is in the intelligent preparation of music settings that this sub-conscious demand for sound is satisfied. In the better motion picture theaters compositions from the classics are used, thus serving a double purpose—removing the silence, and, at the same time, creating a taste for good music."

ALTHOUSE AND MIDDLETON REAPPEAR IN MELBOURNE

Tenor and Baritone Repeat Successes of
Former Australian Tour—Ten
Sydney Concerts

MELBOURNE, AUSTRALIA, Aug. 26.—

The reappearance of the American vocalists, Paul Althouse, tenor, and Arthur Middleton, baritone, drew a crowded house in the Auditorium recently. The reception given them was in direct proportion to the phenomenal fact that this was their seventh concert here, with three to come. The finely even quality of their performance of every item in a program of widely varied interest was exceptional.

Mr. Althouse opened the program with a ringing declamation of "Sound an Alarm" from Handel's "Judas Maccabeus." In Meyerbeer's "O Paradiso," Mr. Althouse achieved a brilliant climax and was forced to give an encore. The singer displayed a detachment of mood that was admirable in Holbrooke's "Come Not When I Am Dead," which was followed by a "Tosca" aria for an extra.

Mr. Middleton received an equal share of the fervent welcome when he sang Flegler's song, "The Horn," and the mordant satire of Moussorgsky's "The Flea" revealed his unusual power of interpretation. The audience thoroughly relished Deems Taylor's "Captain Stratton's Fancy." Duets by the compatriots followed. Especially lovely was the "Be Mine the Delight" from Gounod's "Faust."

Edward Harris was the accompanist. Mr. Althouse and Mr. Middleton have been engaged for four concerts in Adelaide, five in Perth, five in Tasmania and about thirty in New Zealand.

Singers Honor Yeatman Griffith



Members of Mr. Griffith's Summer Master Class in Portland, Ore., Are Seen in the Above Photograph. Among Those in the Group Are: 1, Lenore Griffith, Daughter of Mr. and Mrs. Griffith; 2, Mrs. Griffith; 3, Mr. Griffith; 4, Otto Wedemeyer, Singer and Teacher of Portland Who Managed the Griffith Master Class in That City; 5, Imogene Peay, Accompanist of the Griffiths; 6, Jessie Hoskins, Teacher from Baker, Ore., Who Was Secretary of the Three Pacific Coast Master Classes; 7, Charles W. Lawrence, Teacher, Singer and Dean of Music at Pacific University of Forest Grove, Ore., Who Made the Speech When Mr. Griffith's Class Presented Him with a Watch at the Close of the Portland Session

PORTLAND, ORE., Sept. 12.—Over 200 active members, including teachers and students from all parts of the United States, attended the summer master classes conducted in Los Angeles, San Francisco and in this city by Yeatman Griffith, New York vocal teacher.

This was Mr. Griffith's third summer on the Pacific Coast, and the waiting lists were so that Mrs. Griffith, who is her husband's associate teacher in New York, was prevailed upon to teach also to meet the demand.

Mr. Griffith will return next summer to San Francisco, Los Angeles and Portland by request of all the members en-

rolled. The Portland class presented him with a watch bearing the inscription "In deep appreciation to Yeatman Griffith—Masterful Genius. Portland Master Class 1925" at the close of the session.

Mr. Griffith and his family left Portland on Sept. 8 for a three weeks' vacation before returning to New York on Oct. 1, when the New York studios will reopen with a large enrollment of pupils.

The Rubinstein Club of Washington, D. C., has engaged Daisy Jean as soloist in December. Miss Jean will appear in the rôles of 'cellist and soprano.

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How Applied Music Study Makes Notes Live

TERRE HAUTE, IND., Sept. 12.—When a public educational institution like the Indiana State Normal School in this city introduces into its curriculum a course in practical piano study, the fact is, to the thoughtful music lover, a matter of wide-reaching significance. It indicates that the study of music is slowly but surely assuming its rightful place in educational importance alongside of other well established subjects. It also means that the opportunity for laying the foundation of a practical musical education will ere long be available for every child who desires it at public expense.

Such courses will mean much to the future development of music in America, it is believed, not only in increasing musical appreciation in the homes, but in the discovery of embryo artists and composers.

Applied music study in public schools is still new enough to be in the experimental stage to a large extent wherever it is being tried, and there will, without doubt, be constant changes and developments as wider experience points the way.

Perhaps the critical, highly trained musician, whose heart enshrines the "giant image of perfection," will be able to find flaws in the musical products turned out en masse by the public system. This will happen certainly if he is looking for flaws and if his limited vision cannot see ends in beginnings. Fortunately, there is another class of musicians to whom the idea of giving the masses an opportunity for self expression along aesthetic, as well as utilitarian, lines is an alluring one. These musicians would encourage those who are fostering this nursing in music education and give them all the freedom necessary for a healthy growth.

Increasing Interest

The keenest interest has been shown in the development of this new piano department in the State Normal School since its incipency two years ago. The increasing interest among the students and the advancement in recital programs have been noted.

An interview recently obtained with Amelia Meyer, head of the piano department at the State Normal School, and a graduate of the Chicago Musical College, brought out interesting facts about the method used.

Students in the four year courses are required to have a total of forty-eight hours in applied music. Twenty of these hours may be given to piano study, if piano is chosen as a major, and twenty-eight hours to the study of some symphonic instrument as a minor, together with one term of applied band and orchestral instruments and two terms of voice training.

A student must have had three years' study in piano before taking work in the major piano classes. Students having violin or other symphonic instrument as a major give sixteen hours to piano as a minor study, and beginning students are taken into the minor piano classes.

The piano courses are given in classes of from ten to fourteen students, with two and three pianos, a practice clavier and mechanical keyboards.

The Progressive Series Junior and High School theory lessons are given on the blackboard, and for notebook outlines also for class instruction and demonstration and serve as a basis for term examinations in theory.

Understanding Theory

These lessons give the student a thorough understanding of the theory of music for teaching purposes. The classes play the practical technical exercises in ensemble of two and three students at each piano and clavier, for five finger technic, scales, chords and arpeggio, in one and two octaves.

Later the ensemble is limited to one student at each piano when scales and arpeggio are extended to three, four, five or six octaves.

Oral dictation is given by the teacher to the entire class in a steady rhythmic recitation of first the letter names, then fingering numbers, and also by giving syllable names for scale building and chord formation. This method has proved very successful for students who have had their tonal vocabulary established in the study of public school music. In this way the students learn fundamental piano technic.

Students prepare and play in ensemble, from a graded course of studies, and each student prepares a program of solo compositions suitable to his grade for each term. Two or more students usually study the same composition, in order to carry on the class work successfully, and also that each student may profit by the corrections, criticisms, and suggestions given to some other members of the class.

Advanced Students' Work

Advanced students study Haydn, Mozart and Beethoven sonatas, Bach inventions, preludes and fugues, selected studies from Czerny, Cramer or the Clementi "Gradus." A minimum of one hour practice is required each day, but ambitious students usually give two or more hours in preparation. Practice records are kept and practice hours assigned the students not having the use of a piano.

To improve sight reading and rhythmic precision in playing, ensemble programs are prepared and given near the close of each term, the entire class playing Haydn symphonies, Mozart, Beethoven, Schubert and Mendelssohn overtures and symphonies, Weber overtures and Wagner transcriptions from operas, in arrangements for two, three and four pianos. Students who have solo numbers well prepared are given an opportunity to appear on the program.

The normal students instruct piano pupils who come from the grades to the glass for lessons, and also have an opportunity to work out class problems of teaching in the normal training school with one piano and paper keyboards.

Movement to Abolish Pullman Surcharges Launched

WASHINGTON, Sept. 12.—A renewed effort is to be made to eliminate the Pullman surcharges by travelling artists, commercial travellers and others, according to reports received by the Interstate Commerce Commission. The National Council of Travelling Salesmen's Associations, it is reported here, has mapped out an aggressive program of action in an attempt to force the dropping of the surcharge for Pullman fares, which considerably increases the expenses of touring. As spokesman for more than 900,000 men who are patrons of the Pullman service the greater part of the year, the National Council represents the greatest organized body affected by the surcharge. The position of the council is said to be that the Pullman surcharge was initiated as a war measure and has no proper place today in railroad revenues. It is contended that it operates as a tax. Legal measures toward the elimination of the surcharge are also under consideration, the Commission is informed. Several lawyers of national reputation are said to have been engaged to augment the present legal staff of the travelling salesmen's organizations in fighting against the retention of the charge.

ALFRED T. MARKS.

Rhythmic blackboard drills are given with the children using toy rhythmic instruments. The normal piano class students become familiar with the best teaching material used in all the best editions published.

Piano music in all forms and periods are brought into the class study, from the early harpsichord composers—Rameau, Couperin and Scarlatti—to Beethoven, and the Romantic composers from Beethoven to Brahms. Then the modern Russian, Scandinavian, French and American composers are taken up, with the ultra-modern Russian and French as compared and contrasted with earlier composers of the different periods.

These composers are studied by means of solo numbers given by the instructor

Deems Taylor Views World Through Looking Glass of Varied Attainments

(Portrait on Front Page)

DEEMS TAYLOR, critic and composer, was born in New York on Dec. 22, 1885. At Ethical Culture School and at New York University, from which he graduated with the degree of Bachelor of Arts in 1906, Mr. Taylor received his education. From 1908 until 1911 he studied harmony and counterpoint under Oscar Coon, although in composition and orchestration he is entirely self-taught. Four comic operas written for the dramatic club of New York University, with William Le Baron, librettist of "Apple Blossoms," were products of student days. One of these, "The Echo," was produced by Dillingham in 1910 with Bessie McCoy as its star. With "The Siren Song," which won the National Federation orchestral prize in 1912, Mr. Taylor won recognition as a composer of serious music. A choral setting of the "Chambered Nautilus" and the cantata, "The Highwayman," which has become one of the most popular works in its form, further established Mr. Taylor as a personage to be reckoned with. This latter work was written for the Peterboro MacDowell Festival in 1914.

Since that date Mr. Taylor has been a prolific composer in almost all fields. The Suite "Through the Looking Glass" has had performances by all the leading orchestras in America and has become firmly incorporated in their repertoires. Paris and London premières under distinguished conductors were accorded this work in the summer. It had its initial performance by the New York Chamber Music Society in 1919. That organization also gave Mr. Taylor's Rhapsody, "A Portrait of a Lady," its première last season. Mr. Taylor has made the Schumann Club series of arrangements and transcriptions for women's voices. He has made translations of more than 250 songs, from Italian, German, French and Russian, with Kurt Schindler, and has written numerous magazine articles and verses. His songs and piano pieces appear constantly on the programs of concert artists.

As a literary person, Mr. Taylor is

or advanced students, and by the use of phonograph records.

Music memory contests given each term serve to familiarize students even more with the masters and their music. These contests include descriptive analyses of compositions studied. **MUSICAL AMERICA** and other current music magazines, brought into the class work, inspire the students in their study to understand and appreciate.

The music course in the piano class is correlated in every way possible with art, architecture and literature, by means of good prints and fine color reproductions of painting and architecture, and masterpieces of prose and poetry are read or reviewed in class, in order that the student may catch the spirit and learn to understand, appreciate and interpret music better, as he sees the same ideas and truths of life expressed in other arts.

L. EVA ALDEN.

best known, of course, for his criticisms in the *New York World*. Mr. Taylor, while remaining on the staff of the *World* as writer of special musical articles and occasional reviewer, has retired from the strenuous business of "every nighting" in order to devote most of his time to his creative work. It was at the beginning of the season of 1921 that Mr. Taylor joined the *World* staff, succeeding the late James Hunecker. But Mr. Taylor was not new at the newspaper "game." He had been assistant Sunday editor of the *New York Tribune* in 1916, *Tribune* correspondent in France in 1916 and 1917, and associate editor of *Collier's Weekly* from 1917 until 1919, during which year he delivered lectures on musical history in Denver.

Mr. Taylor has also been one of the first to realize the possibilities of motion picture music, and has written the score for several of the more ambitious silent dramas. It is understood that Mr. Taylor is now working on a symphony, to be produced by the New York Symphony, and an opera for the Metropolitan Opera Company.

Frank Van der Stucken Returns from Visit to Europe

CINCINNATI, Sept. 12.—Rehearsals have been called for the performance of "The Miracle" in Music Hall, when more than 100 May Festival singers will take part. There will also be forty members of the Cincinnati Symphony in the production, as well as twenty-eight others. Frank Van der Stucken has returned from abroad and will begin rehearsals with the May Festival Chorus this month. They will give "Messiah" on Christmas night. **PHILIP WERTHNER.**

Southern Methodist University Engages New Organ Instructor

DALLAS, TEX., Sept. 12.—The engagement as assistant instructor in the music faculty at Southern Methodist University this fall of Dora Potett, was announced recently. She was graduated from the university in June with the degree of Bachelor of Music. She will be assistant instructor in organ under Mrs. J. H. Cassidy. Miss Potett is now organist at the First Methodist Church South.

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Musical "Cults" Range from Bach to Schönberg

LONDON, Sept. 5.—Adherents are not lacking for almost any melodic school or theory which has the ability to proclaim itself with sufficient force or novelty in these latter days. But the small particular coteries which find their ideal medium in any composer's art are not confined to such revolutionaries as Schönberg and Bartók.

Writing in the *Monthly Musical Record* recently, the veteran pianist and teacher, Francesco Berger, professor of his instrument for years at the Royal Academy of Music, recalls that Mendelssohn in the last century was just as much idolized.

"It cannot be necessary to explain," he says, "the meaning of a cult, for the word is on everybody's tongue today. But, like a few other misused ones, it has acquired a somewhat unfortunate reputation, being mostly employed as a jeer at those enthusiasts who indulge in excessive admiration of a more or less undeserving object. In the following lines it is not used in that sense."

"In looking back over past years, I can recall several cults in music, each of which was so unreasonably vivid while it lasted, that it was bound to encounter the fate which overtakes all unreasonable things, viz., to die out by revulsion, and be succeeded by some other."

"And before my time, there had been other cults, the bare mention of which may cause the present generation to smile with incredulity. There had been a Spohr cult, a Rossini cult, and even a Bellini one. When these had succumbed in their turn, the rapid growth of his fame created a Verdi cult, despite the ominous head-shakings of some wise-aces who declared his melodies *banal*, his scoring *blatant*, and his harmonies *vulgar*. With 'Il Trovatore' the millions who loved him with a love that was reciprocal, well knowing that he lived only to gratify them, and cared not a button for fame or posterity, tasted their cup of pleasure filled to overflowing in the Miserere scene, in 'Di quella pira,' in 'Si, la stanchezza.' For them opera could yield nothing more powerfully dramatic, or more lyrically attractive; so they canonized the man, and gloried in their cult."

The Mendelssohn Furore

"It was in the fifties of last century, when returning from my studies in Italy and Germany to settle in my native London, I found the Mendelssohn cult in full activity here. And being fortunate enough to be encouraged by the then eminent music-publishing firm Ewer and Co., whose proprietor, Edward Buxton, had been a personal friend of the composer, so enthusiastic and impressionable a young man as I was at the time, soon became an ardent member of that cult. Rightly or wrongly (this is not the proper place to decide which), these elect ones, numbering thousands, and including the flower of British musicians, considered Mendelssohn the legitimate successor of Handel in sacred music. They proclaimed this as an accepted article of their faith—a faith to which many besides myself have remained true to this day."

"As an instance of the veneration felt for Mendelssohn in those days, I may mention that a much respected English musician, holding a prominent public

appointment, assured me that a mere glance at a page of Mendelssohn filled him with delight. Without translating the printed notes into sound, the bare appearance of them on paper—the ups and downs of the passages—the grouping of notes into bunches of harmony—the rare marks of expression—even the very rests occurring with mathematical precision, appealed to his eye in their well-regulated symmetry, and gave him a sense of controlled power and happy repose. He read in them the symbols of sunshine and cloud, of wind and waves, of babbling fountains and rippling streamlets, of frowning mountains and smiling plains, of whispering woods and waving corn fields, of gorgeous sunrise and peaceful sunset, of blossoming orchards and glowing roses, of starlit firmament and moonlit dreams, of love-songs and poems and hymns, of feasts of reason and flow of soul—he read them all on paper, and the deuce knows what besides."

"The cult of Mendelssohn may, in part, have arisen from the circumstance of his repeated visits to England, during which he had contracted many personal friendships. People were as much charmed by his genial manner as impressed by his profound musicianship. He was a *persona grata* with all classes, and to this day, old musicians, both amateur and professional, are proud to recount some slight incident which had brought them into contact with the composer of 'Elijah' and the 'Scotch' Symphony."

When Gounod Reigned

"The next cult I recall is that of Gounod. 'Faust' had taken the world so completely by storm, that its composer was quickly metamorphosed from an all but unknown person into a popular idol. Commissions for operas, oratorios, songs and pianoforte pieces poured in upon him, and he was hustled into a throne which his genius, undeniable as it was, was scarcely ample enough to fill. Nevertheless, his sway as the author of much that is truly beautiful and much that is exquisitely elegant is so undeniable, that it is a matter of surprise and regret that his cult has not survived longer. He deserves a more enduring rung in the ladder of Fame than Time has permitted him to occupy permanently, and his 'Romeo' and 'Mireille' justify his claim to have been the hero of at least a cult-let."

"The most formidable cult since that of Mendelssohn has been that of Wagner. During his lifetime it was a somewhat clamorous one, but since then his music has come to be so universally accepted by the entire world, that one can no longer speak of his admirers as a cult. Partisans can form a cult, but whole nations combine in nothing short of a worship."

"The same may be truly said of Handel, who, like Wagner, lived to see his work acclaimed by a whole nation."

"The Bach cult differs from all others by having originated years after his death, and by owing its creation largely to the initiative of one of his most illustrious successors, Mendelssohn. It is composed of two separate classes."

"There are those who love their Bach 'au naturel,' and others who prefer him 'en casserole.' In other words: Bach pure and simple, or Bach *cum* Liszt, Busoni, and others. The motto of the first is: 'Give us Bach just as he is.'

Every great composer, Bach included, knew better than anyone else how he wished his music to sound. To tamper with it is unpardonable vanity, and nothing is gained by doing so. They forget that he wrote his so-called 'pianoforte' music for an instrument that had no sustaining power, and therefore needed twiddles, and turns, and shakes, and *appoggiature* to take the place of sonority. Probably had he had a modern pianoforte at his command, he would have omitted much of all this. Also they forget that the compass of his keyboards was so much less extended than that of today, his audiences far less numerous, his concert rooms far smaller."

"The other half of Bach's cult realizes all these shortcomings, and endeavors to remedy them. They divest him of his dressing gown, carpet slippers, powdered wig, and snuff, and present him to us in modern evening dress. They introduce pedal effects which were not known in his day; they double the basses when requiring a *fortissimo*; they fill in handfuls of chords, crowd the text with directions; in short, transform him into an up-to-date article, suitable to modern taste, at the expense of tradition and to the loss of character."

"Though these two sections differ so widely in their treatment of the composer, they combine in forming the powerful cult that flourishes, as it has never flourished before, in our schools, in our concert rooms, and even in our homes. Bach himself would have been surprised at the general acceptance of his music by all classes today. Whether

Memorial to Dvorak Erected in Iowa Village He Visited

SPILLVILLE, IOWA, Sept. 12.—A memorial built of rock has been erected in Riverside Park, here, through the efforts of the Daughters of the American Revolution and will be dedicated to the memory of Anton Dvorak, who was a resident of Spillville during the summer of 1893. Here the composer is said to have received the inspiration for much of the "New World" Symphony and to have composed the Humoresque and parts of other compositions. The park where the memorial is situated had no association with Dvorak, but is a point in Spillville frequented by many who go to this little inland village associated with the composer. The D. A. R. made an attempt to purchase the house where Dvorak lived as a memorial to him, as his apartment on the second floor is unchanged and little alteration has been made in the house, yard and flower garden. But, owing to the high price at which it was held by the owner, this plan had to be discarded as not feasible. The dedicatory ceremony of the memorial will take place in Spillville on Sept. 28.

BELLE CALDWELL.

this will endure is difficult to foretell; but meanwhile there are plenty who welcome its actual presence as an antidote against the perilous enterprise of ultra-modern writers."

Winners Announced in Chicago

(Continued from page 23)

of Charles Adams, won free Snyder Fellowship with Isaac van Grove; Lydia E. Mihm, River Forest, Ill., student of Bessie Rosenthal, won free fellowship with Isaac van Grove; Dorothy E. Paten, Mountain Home, N. C., student of Melton Brett, won partial fellowship with Edoardo Sacerdote; Samuel W. Shor, Chicago, student of Edoardo Dufresne, won free fellowship with Mr. Dufresne; Zelma E. Smithpeter, Carrollton, Mo., student of Belle Forbes Cutter, won free Snyder Fellowship with Isaac van Grove; Oliver Uytterbrouck, La Grange, Ill., student of Herman Devries, won free fellowship with Edoardo Dufresne; Ethel Wilson, McMechen, W. Va., student of K. Hackett, won free fellowship with Howard Neumiller; J. Raymond Walsh, Beloit, Wis., student of Mrs. A. J. Heilman, won free fellowship with Vittorio Arimondi; Norma L. Williams, Chicago, student of Mabel Sharp Herdier, won free fellowship with Alvane Resseguie; Belle Wigodsky, Milwaukee, Wis., student of Graham Reed, won free Snyder Fellowship with Mr. Reed; Hortense Yule, Bellingham, Wash., student of Harrison Raymond, won free Fox Fellowship with Mabel Sharp Herdier; Evelyn Mearns, Albuquerque, N. M., student of Edoardo Sacerdote, won free Phi Beta Fellowship with Mr. Sacerdote.

Violin Fellowships—Theodora Bliedung, Joplin, Mo., student of Leon Sametini, won free Snyder Fellowship with Mr. Sametini; Elizabeth Cain, Ada, Okla., student of E. F. Kurtz, University of Kansas, won free Snyder Fellowship with Leon Sametini; Herman Essak, Chicago, student of Max Fischel, won partial fellowship with Mr. Fischel; Ben Galooly, Chicago, student of Max Fischel, won free fellowship with Mr. Fischel; Helen Mullin, Detroit, Mich., student of William Grafing King, won partial fellowship with Leon Sametini; Joe Rosen, Chicago, student of Max Fischel, won free Snyder Fellowship with Mr. Fischel; Bertha Ropinski,

Evanston, Ill., student of Ray Huntington, won partial fellowship with Max Fischel; Doine Christine Smith, Aberdeen, Wash., student of Francis J. Armstrong, Seattle, won free fellowship with Maurice Goldblatt; Marshall Sosson, Chicago, student of Max Fischel, won free Snyder Fellowship with Mr. Fischel; Linda Sool, Chicago, student of Leon Sametini, won free Snyder Fellowship with Mr. Sametini; Florence Rosheger, Blackwell, Okla., student of Mrs. Phillip Rosheger, won Lambda Phi Delta free fellowship with Leon Sametini; Ethel Marie Schwartzler, Toledo, Ohio, student of Jean Parre, won free fellowship with Leon Sametini; Samuel Thaviu, Evanston, Ill., student of Leon Sametini, won free fellowship with Mr. Sametini.

Briarcliff Lodge Hears New York Artists

Doris Doe, contralto, and Dorsey Whittington and Charles King, pianists, appeared in another of their Sunday evening musicales at Briarcliff Lodge on Sept. 6. Miss Doe was heard in two groups, the most liked numbers being the "Cradle Song" of MacFayden and Hugo Wolf's "Zur Ruh." Mr. Whittington played a group of solos, including Sapelnikoff's "Dance of the Elves" and Chopin's "Revolutionary" Study, and was heard in several numbers for two pianos with Mr. King. These included Saint-Saëns' "Danse Macabre," "Rolling Fire" by Duvernoy, and compositions of Jensen. Mr. King also played accompaniments for Miss Doe.

Marguerite D'Alvarez Leaves for California

Marguerite D'Alvarez, contralto, returned to New York from a visit to France and Italy on Sept. 11. She left two days later for Western engagements which include operatic appearances with the San Francisco Opera Company and in Los Angeles and San Diego as well. Her engagements will also take her to Havana.

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Phi Beta Convention in Asheville Moves for Higher Standards

ASHEVILLE, N. C., Sept. 12.—The seventh biennial convention of the Phi Beta National Musical and Dramatic Fraternity, held here recently, included events of interest.

A provisional constitution was drafted for a Professional Panhellenic Association, with the purpose of promoting high educational standards in professional training, including that in conservatories. It is planned also to give greater opportunities for women in various professions and to foster a spirit of co-operation and mutual service.

A life membership fund was created as an endowment for the official organ of the fraternity, the *Bâton*, of which Louise Leonard is editor.

Other projects of interest advanced were for an endowment of a cottage in the MacDowell Colony at Peterboro, N. H., with the Founders' Day Fund of the fraternity. Louise A. Garnett was appointed to assume charge of the fund.

A luncheon was given to the national officers and delegates by Frances DeL. Rance, convention chairman. The first program brought a report by Grace Matern, grand president, in which the ideals of the organization were outlined.

The tentative meeting place for the next biennial is Swampscott, Mass.

Carl Flesch Returns to Philadelphia from Europe

PHILADELPHIA, Sept. 12.—Carl Flesch, director of the violin department of the Curtis Institute of Music, sailed from Europe on Sept. 17. He is accompanied by Richard Hartzler, who is to join the faculty as instructor in violin playing. Mr. Flesch has been conducting classes in Berlin.

Brunswick Choral Society Reduces Year's Concerts to Three

BRUNSWICK, ME., Sept. 12.—The directors of the Brunswick Orchestral and Choral Society announce that in order to produce important masterpieces in more adequate manner this season than last they will reduce the number of con-

certs from four to three. This will give time for more thorough preparation between the concerts on Nov. 30, March 8 and April 26. E. H. Wass announces that the chorus will number seventy this season, and C. A. Warren states that the orchestra will equal that of 1924-25. The cooperation of the Bowdoin College Glee Club also is assured this year.

ALICE FROST LORD.

GIVES ISLAND CONCERT

May Korb Heard on Coast of Maine in Coloratura Recital

PORTLAND, ME., Sept. 12.—May Korb, coloratura soprano of New York, recently drew a large number of Portland music lovers to Great Diamond Island to hear her sing in Elwell Hall. The auditorium was attractively decorated to represent a woodland scene. Miss Korb was greeted with an ovation.

The first part of her program was devoted to early songs, including Handel's "Care Selve," Haydn's "Mermaid's Song" and Mozart's "Alleluja." Two arias from Verdi's "Traviata" followed and in these Miss Korb showed her mastery of bel canto. The next part of the recital was divided between Tuscan and French folk-songs and two Brahms and Gounod songs. She was forced to repeat "La Columba," the Tuscan melody, and as an encore to the group gave a naïve little ditty entitled "Kissin's No Sin."

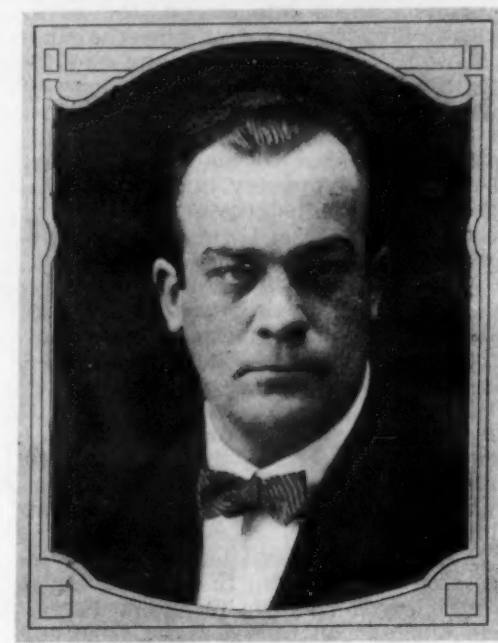
The final number was devoted to American songs, including Hageman's "Charity," La Forge's "To a Messenger," Whipple's "Sleep Now, My Sweet One" and "The Mender of Broken Songs," by Charles Raymond Cronham, husband of May Korb, who also accompanied her songs.

Guy Maier Will Play with Symphony

Guy Maier has been engaged to appear as piano soloist with the New York Symphony at the concert to be given in Ann Arbor, Mich., on Oct. 15. He will play the Liszt E Flat Concerto. Mr. Maier has filled several solo engagements during this summer, and also with the assistance of Lois Maier. He will play on Sept. 1 in Fall River, Mass., with her, giving several works for two pianos their first hearing, among them Alram Chasin's Paraphrase of the "Beautiful Blue Danube" Waltzes.

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Poul Bai, Baritone, Is Adherent of "Plastic" Method in Voice Study



Poul Bai, Danish Baritone, New Member of the Voice Faculty at Bush Conservatory

CHICAGO, Sept. 12.—The appointment of Poul Bai as successor to the late Charles W. Clark in the vocal faculty of the Bush Conservatory brings to Chicago an experienced concert and operatic baritone, who has won distinction in many parts of Europe. Mr. Bai was born in Copenhagen. He has sung in his native Denmark and in the chief music centers of the Old World.

His most important achievements in opera perhaps center about the number of baritone parts which he sang as a member of the Charlottenburg Opera in Berlin, where his *Telramund* and *Amfortas* received special recognition.

Mr. Bai follows the Italian principles of voice development. Though intend-

ing to remain active in recital and concert, Mr. Bai professes great enthusiasm for the work of the voice-builder.

He describes his attitude toward his pupils as that of a sculptor, who first brings a rough semblance of his model from the block of marble and then by skilled touches and deft use of the chisel recreates the figure which was his inspiration, giving beauty and form to the originally unresponsive material.

Mr. Bai's term at the Bush Conservatory begins with the opening of the fall semester Sept. 14. He will give a recital in Kimball Hall on Oct. 22.

WINONA LAKE FESTIVAL

Choir Sings in Oratorios—Contests Are Sponsored

WINONA LAKE, IND., Sept. 12.—The summer series of musical events at this lakeside resort was concluded with a Music Week, from Aug. 24 to 29. Previous concert activities included appearances by Tito Schipa, tenor of the Chicago Civic Opera; Albert Spalding, violinist, and Alberto Salvi, harpist.

The climax of the season came with performances of Handel's "Messiah" and Mendelssohn's "Elijah," under the baton of John Finley Williamson. In these the soloists were assisted by the Festival Chorus of several hundred singers.

The last week also brought contests for choruses and soloists, with Dr. Daniel Protheroe of Chicago as adjudicator. The material for these contests included devotional music by Brahms, Gounod and many other composers. Cash prizes were offered for quartets, solos and mixed choirs.

The Winona Lake Summer School of Sacred Music, with Homer Rodeheaver as president and Mrs. Williamson as vice-president, drew many enthusiasts to the idyllic home in the woods.

Kitty McLaughlin, soprano, has returned from her vacation, and is appearing this week, at the Mark Strand Theater, singing the Bird Song from "Pagliacci."

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CINCINNATI FORCES RESUME ACTIVITIES

Teachers Return from Vacations and Reopen Studios for Season

By Philip Werthner

CINCINNATI, Sept. 12.—The College of Music String Quartet, composed of Emil Heermann, first violin; Ernest Pack, second violin; Herman Golich, viola, and Walter Heermann, cello, spent the holidays at the summer home of Mr. Heermann in Wisconsin, where they have been preparing for winter concerts.

Mr. and Mrs. Lino Mattioli have returned to the city after spending the summer at Atlantic City. Mr. Mattioli has begun his teaching and has as assistants a number of his former pupils, among whom is Richard Fluke, who is in charge of the department for boy choristers.

Lillian Arkell Rixford of the College of Music faculty has appeared as organist at Galt, Canada.

Ruth Jamison, from the piano class of Mary Venable, has been added to the faculty of the College of Music.

Adolf Hahn, director of the College of Music, and Mrs. Hahn, who have been motoring with Mr. and Mrs. Harry M. Levi in the East, have returned to the city.

Louise Renick, a graduate of the class of Albino Gorno of the College of Music, has accepted the post as head of the music department of the Southern Woman's College at Lakeland, Fla.

Registration at the Cincinnati Conservatory shows that students have come from points as far distant as Europe and South America. At the summer school one half of the States in the Union were represented.

McConnell Erwin, graduate of the Cincinnati Conservatory and former pupil of Jean Verd, has gone to Paris.

Erich Sorontin of the College of Music has returned from his vacation and is beginning work with his large violin class.

Grace Gardner is reopening her vocal studio. She spent her vacation at Hillsboro, Ohio.

Constance Cochnower, who graduated

with distinction from the class of Sidney C. Durst, recently won a composition prize for a choral trio.

Elizabeth Payne, a former pupil of Dr. Karol Liszniewski of the Cincinnati Conservatory faculty, has accepted a position as teacher of piano in Haynesville, La.

Courboin to Tour England This Fall

Charles M. Courboin, Belgian-American organist, will make a tour of the British Isles in October and November of this year. The first recital will take place on the Westminster Cathedral organ in London early in October, followed by recitals in Northampton, Manchester, Liverpool Cathedral, the Isle of Man, Dublin, Glasgow, Edinburgh, Newcastle, Leicester, Cranbrooke and other points. Previous to his English tour, Mr. Courboin will give several recitals in Belgium and at the close of his English tour will return to America for recitals in Scranton, Amsterdam, New York and return engagements with the Detroit Symphony under Ossip Gabrilowitsch. His Pacific Coast tour will start about the middle of January.

Maytie Simmons Appointed Departmental Teacher in Kansas City Schools

FULTON, Mo., Sept. 12.—Maytie Simmons of this city, who for the last three years has been director of music in the public schools of Independence, has been elected to teach departmental music in the public schools of Kansas City and will take up her new work on Sept. 8. Miss Simmons has been superintendent of the music department in several other Missouri schools during the last ten years.

PAUL J. PIRMANN.

Des Moines Club to Study Music by Native Composers

DES MOINES, IOWA, Sept. 12.—The Des Moines Music and Drama Club, organized in February of this year, and directed by Mrs. Thomas Dye, president, will open its year on Sept. 30. American music and drama will be studied, the year's program having been arranged by a committee.

L. J. JELLISON.

Heifetz Plans World Tour

Jascha Heifetz, who has been spending his vacation at his estate, Domanna, Narragansett Pier, R. I., recently came to New York to make final arrangements for his two-year tour around the world. Mr. Heifetz will leave for England early in October and will play in many English cities before leaving for the Continent.

Anton Civoru Changes Studio Address

Anton Civoru, Russian bass who appeared in a successful Aeolian Hall recital last season, has moved his studio from Carnegie Hall to the Metropolitan Opera House. Mr. Civoru will appear in a second Aeolian Hall recital this fall.



In the Artists' Route=Book



Ossip Gabrilowitsch, pianist and conductor of the Detroit Symphony, will give his usual New York recitals, and will appear with the New York Philharmonic, the Friends of Music, the Minneapolis Symphony, the Winnipeg Male Choir, and others. Mr. Gabrilowitsch will give a series of six historical lecture recitals in Chicago this season as well as two-piano recitals with Harold Bauer in several cities.

Adelaide Gescheidt has returned from a six weeks' holiday in the mountains, and resumed her teaching of normal natural voice development on Sept. 8. Miss Gescheidt's bookings for the coming season are already numerous.

Arthur Kraft, tenor, has been conducting a class in voice at his summer home in Watervale, Arcadia, Mich. His pupils give recitals every Monday evening, and Mr. Kraft has decided to hold a similar class next summer.

The Thursday Musical Club of Port Huron, Mich., will present an artist series next winter and for one concert has chosen Elly Ney, pianist.

The Hart House String Quartet of Toronto will be heard in concert in Aeolian Hall on Nov. 28, under the management of Beckhart & Macfarlane.

Frederick Millar, British bass, who made his American debut last winter as soloist with the Handel and Haydn Society of Boston, has been reengaged by that organization for "Messiah," to be given on Dec. 20 and 21.

Mabel Farrar, violinist, will give her New York debut recital in Town Hall on Nov. 11.

Lucille Chalfant, soprano, has been engaged to sing *Gilda* in "Rigoletto" next month at the Royal Opera, Liege, Belgium.

To the tour which Rafaelo Diaz, tenor, will make in his home state, Texas, this winter, has been added an engagement in Larado.

Ignace Hilsberg, pianist, has reopened his New York studio with a large enrollment of pupils. Among his own concert engagements are listed appearances in Chicago on Oct. 25 and Aeolian Hall on Nov. 5.

Victor Kuzdö, violinist and teacher, has returned to his studio in New York to resume instruction after a special summer course at the Chicago Musical

College as assistant to Leopold Auer, and a four weeks' vacation in the Adirondack Mountains.

Max Jacobs, violinist and conductor, has reopened his New York studio and resumed his teaching this week.

Mrs. J. Harrison-Irvine has resumed her musical activities, following her return from Europe. Among the singers coaching with her is Irving Jackson, who has been heard abroad in concert and opera.

Zlatko Balokovic, violinist, was scheduled to open his season with a recital in Galion, Ohio, on Sept. 15.

Several artists under the management of Jean Wiswell have been engaged for recitals in Wilmington, Del., among them Sigismund Stojowski, Daisy Jean and Helen Jeffrey. The latter will give two New York recitals.

Carlo Kohrssen, teacher of piano and theory, has returned to New York after a vacation in the Berkshires, and reopened his studio on Sept. 14.

Richard Copley, formerly of the Wolfsohn Musical Bureau, will be manager for the series of ten Sunday afternoon concerts to be given by the Society of the Friends of Music in Town Hall, commencing their season on Nov. 8.

Knight MacGregor, baritone, left recently for an extended tour as *Franz Schubert* in "Blossom Time," which opened in Albany on Sept. 7. Mr. MacGregor's itinerary includes Cleveland, Detroit, Buffalo and Pittsburgh.

Ethel Leginska has already been booked for four New York appearances next season, three of which will be in recital, the last being scheduled for Aeolian Hall on March 18.

The Algonquin Club of Boston has engaged Esther Dale, soprano, for a recital on Dec. 20.

Greta Torpadie Among Homeward Bound

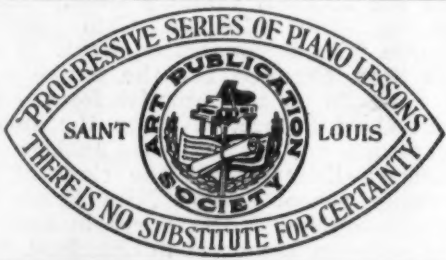
Greta Torpadie, soprano, will return to New York on Oct. 8 to resume her duties for the third consecutive season on the vocal staff of the faculty of the David Mannes Music School. Besides her teaching, concert engagements for this season will include appearances in New York, Boston and Philadelphia. Miss Torpadie has had numerous appearances with Igor Stravinsky, Sigismund Stojowski, Carlos Salzedo, Leo Ornstein, Darius Milhaud, Ethel Leginska, A. Walter Kramer, Harold Henry, Percy Grainger, Georges Enesco, Alfredo Casella, Arthur Bliss and Marion Bauer and has been chosen as interpreter of their songs with the composers themselves at the piano.

Bessie Bowie Pupils Are Heard

Three singing pupils of Bessie Bowie who have recently won praise are Beatrice Mack, who gave her first recital in New York at Aeolian Hall on Oct. 14, 1924; Edna Bergmann, who has been heard in Berlin and Nuremberg and gave a recital in Chickering Hall last April, and Carolyn Chrisman, who made a successful appearance before the Women's Federated Clubs of Kentucky at Glasgow, Ky., on May 4. Miss Mack is booked for return engagements in Briarcliff Manor and recitals in Syracuse, Chicago, Cincinnati and Aeolian Hall, New York. Miss Bergmann will make her New York debut this winter and Miss Chrisman, who has been on the staff of the Louisville Conservatory for two years, will be heard again in concerts from Louisville, Ky., to Bristol, Va.

Germaine Schnitzer to Give Romantic Series Abroad

Germaine Schnitzer, pianist, who recently returned to America for a few busy weeks, sails for Europe again on Sept. 19. She will give her series of six romantic recitals in Vienna, Berlin and Paris. In London, where she has been booked for the same cycle, she will give the series in six consecutive days, beginning Nov. 9, at Wigmore Hall. Mme. Schnitzer returns to America in December for her transcontinental tour.



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People and Events in New York's Week

N. Y. SYMPHONY TO GIVE MIRACLE PLAY FOR YOUNG

Pierré's "Children of Bethlehem" Is Scheduled for Christmas Presentation

A number of unusual features appear on programs planned by the New York Symphony Society for its junior concert-goers. Outstanding among the six symphony concerts for young people, to be given Saturday afternoons in Carnegie Hall, is the Christmas presentation of the mediaeval miracle play, "The Children of Bethlehem," with Pierré's music, to be given on the afternoon of Dec. 26. The rôle of the Madonna will be sung by Flora Negri and there will be four assisting artists and a large children's chorus. The opera will be given with costumes and scenery.

Beethoven's "Fidelio" is scheduled for presentation on Dec. 5. Florence Easton, Della Baker, Richard Crooks, Frederick Patton and Frederick Baer will be soloists, with a chorus of 300 assisting. Other soloists for the young people's series include Yolanda Mèro, Emilio de Gogorza and Ruth Breton. The final concert will be a dance program. Dates of these concerts are Nov. 7, Dec. 5, Dec. 26, Jan. 23, Feb. 13 and Feb. 27.

There will be five symphony concerts for children. This series was inaugurated by Walter Damrosch nine years ago for children between the ages of eight and twelve. The series will be held Oct. 31, Nov. 14, Nov. 28, Dec. 12 and Jan. 2. During the series Mr. Damrosch will show children how to distinguish the different instruments in the orchestra. Seated at the piano he will relate the story of the work that is to be played, explaining how the masters have been inspired to create their great

music. The first program of the season will illustrate the stringed instruments. It includes the overtures of "Semiramide" by Rossini; prelude to "The Deluge" by Saint-Saëns; "Spring Song" by Mendelssohn; "The Swan and the Elephant," by Saint-Saëns, and "American March" by Widor.

GIVES NEW ORGAN COURSE

Dr. William C. Carl Will Add Normal Class to Guilman School

"How to teach organ" will be included in Dr. William C. Carl's course at the Guilman Organ School this season. Realizing the importance of having his students fully equipped to impart the knowledge they have gained, Dr. Carl will instruct the class himself. Among the scores of graduates of the school, many are holding important positions in colleges and institutions of learning throughout the country. Therefore Dr. Carl considers it timely that those who are now preparing for future work should have the advantage of a normal training.

Each student will be required to give a demonstration lesson at the master class before graduation, and Dr. Carl is now making a thorough investigation of European organ teaching methods, prior to his return from Paris to prepare for the reopening of the Guilman School. Each graduate will be given work which will be of practical value, whether it be for church, concert or teaching.

Dr. Carl will have the assistance of Willard Irving Nevins, George William Volkel and Lillian Ellegood Fowler, all of whom have been associated with him for several years. David Hugh Jones, post-graduate of the school, has been engaged as organist of the Westminster Choir in Dayton, Ohio. During Dr. Carl's absence abroad his place is being filled in the First Presbyterian Church by Mr. Nevins, Carolyn M. Cramp, Mr. Volkel, Mr. Jones and Creed Howard.

Pietro Yon Returns from Italy

Pietro Yon, organist, has returned to New York after a three months' vacation, spent mostly in Italy. While in that country Mr. Yon made an inspection of a large five manual organ that is being built, from his plans and specifications, in Milan, for the Dominican Church of St. Vincent Ferrer in New York. Mr. Yon played at several of the elaborate "Jubilee Year" functions in Rome.

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Erminia Ligotti, Known on Concert Stage, Now Finds Place in Opera



Erminia Ligotti, Soprano

Prominent among the singers who shared the honors at the fall opening of the Manhattan Opera House on the eve of Labor Day was Erminia Ligotti, who was praised for her singing of *Desdemona* in Verdi's "Otello," given under the auspices of A. Bagarozzy for the benefit of the Institute of Italian Culture to be established at Columbia University.

While Miss Ligotti has been in the limelight several times before in New York, as a result of her successful Town Hall debut on Oct. 11, 1923, and a concert, also in Town Hall, in February of this year, her first operatic appearance in this city marked a climax, and she is now being booked for concerts and opera in many cities of the East. She will appear with the Royal Opera Company as *Nedda* in "Pagliacci" in New Haven on Sept. 27. She will also be heard this winter in the rôles of *Desdemona*, *Mimi*, *Butterfly*, *Marguerite* and *Manon*.

This does not by any means exhaust the extensive operatic repertoire of Miss Ligotti. She sings in six languages. She is not, as one is inclined to think, an Italian soprano, but an American and New York citizen of Italian descent.

Anne Yago Joins San Carlo Forces

Fortune Gallo has added another singer to his San Carlo Grand Opera Company in the person of Anne Yago, a young Canadian contralto, trained in

a New York studio under the care of Estelle Liebling. Miss Yago sang with the Atlanta Municipal Opera this summer and also in the open air opera in St. Louis. She will be heard as *Azucena* in "Trovatore" the opening week of the San Carlo season at the Century Theater, on Sept. 26.

SUNDAY SYMPHONY ACTIVE

Josiah Zuro, Conductor, Begins Work in New Offices

Josiah Zuro, who recently produced the free operas of the City of New York in Ebbets Field, Brooklyn, and who is also conductor and founder of the Sunday Symphonic Society, has opened his offices in Steinway Hall. The first of Mr. Zuro's ventures as an independent producer for the legitimate, motion picture and operatic theater will be the organization of a permanent open air opera company. In connection with this work, Mr. Zuro will teach and train a number of artists in the standard modern operatic rôles, as well as in English versions of opera.

"In order to perfect performances of opera in English," Mr. Zuro says, "it is first necessary to have translations that can be sung easily and artistically. Very few of the existing English librettos are adequate, and it is my plan to confer with several leading librettists toward working out fresh, singable translations. Second, of course, is the importance of having singers who are as carefully trained in English as they are in Italian and French. No one can deny that the day of English operas is fast approaching."

The Sunday Symphonic Society, under Mr. Zuro, has already begun rehearsals for its third season of free orchestral concerts.

Bernice Frost Lingers in Dakota

Bernice Frost, pianist, has been giving a series of musical matinées in Mitchell, S. D. She has also given programs for the Rotary and Kiwanis clubs, Dakota Wesleyan University Summer School and the Mitchell Country Club. She is opening the Musical Club Artists' Course with a concert on Sept. 21 and has been engaged for the entire week of Sept. 28 as accompanist for the Annual Corn Palace. Among the singers appearing are Lorna Doone Jackson and Suzanne Keener. At the close of her summer school season Miss Frost will return to New York, early in October, and will give a concert in Cranford, N. J.

Walter Leary Will Teach in New York

Walter Leary, who gave a successful concert in Aeolian Hall last season and who has been assistant to Herbert Witherspoon for the past five years, will open his New York studio this fall. Mr. Leary will appear in another Aeolian Hall recital, among other engagements in recital and concert.

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KLIBANSKY RETURNS TO N. Y.

Pupils Fill Many Engagements from Coast to Coast

Sergei Klibansky, vocal teacher, has returned from his vacation and has reopened his New York studio, where a large class awaited his arrival.

Several of his pupils have been fulfilling engagements, among them Lottice Howell, who recently sang in the Capitol and Lexington theaters in New York, and Vivian Hart, who is singing the prima donna rôle in Earl Carroll's "Vanities."

Alveda Lofgren has sung in the First Presbyterian Church in Rye, N. Y., the Central Presbyterian Church in Summit and also in Morristown, N. Y. Clarence Bloemker has been engaged as soloist of St. John the Baptist Church in New York and the Jewish Temple in Brooklyn. Fanny Block will be soloist at the Mansion in St. Louis on Sept. 21, and Louise Smith has been engaged for several concerts on the Pacific Coast.

John Coates Will Return in December

John Coates, English tenor, who on his visit to this country last season was heard in two New York recitals and one Boston recital in a period of three weeks, will return next December for a tour of twenty-five Canadian and American cities, beginning in Brooklyn, where he has been engaged by the Institute of Arts and Sciences, and ending in Buffalo, March 1. The farthest point West which he will visit, is Victoria, B. C. Mr. Coates is at present in England, where he is busy with several festival appearances. In Gloucester, where the Three Choirs Festival held its 205th meeting in the Cathedral, beginning Sept. 6, Mr. Coates was engaged to sing the tenor parts in "Messiah," "Elijah," and Elgar's "The Apostles."

New York Trio Plays at Musicales of Clarence Adler

The New York Trio gave the fourth concert of the Clarence Adler Midsummer Musicales at Ka-ren-ni-o-ke. The program included Beethoven's Trio in E Flat, Op. 1; Copland's "Reverie," transcribed from his Symphony for Organ and Orchestra, and Tchaikovsky's Trio in A Minor (To the Memory of a Great Artist). Subscribers to the Adler series and their friends were invited to a students' recital by pupils of Mr. Adler, at which Minnie Huber, Helen Rosenberg, Pauline Ruvinsky, Irwin Heilner and Ruth Marks appeared.

Ruth Lloyd Kinney Renews Contract

Ruth Lloyd Kinney, contralto pupil of Adelaide Gescheidt, has renewed her contract with the Ampico Company, as their solo artist, for a thirty weeks' tour of the United States beginning in October. In August Miss Kinney sailed for Europe. She sang on the DeGrasse at the ship's concert, in which Percy Grainger also took part. Miss Kinney will sing in London before returning to America for her season's tour.

Laura E. Morrill Visits Pupils

Laura E. Morrill, voice teacher, has been visiting some of her pupils this summer on her tour to the Pacific Coast. In Hollywood she was the guest of Lillie Kling-Farquhar and attended many of the Bowl concerts. In St. Paul, Mme. Morrill visited F. L. Paetzold and his wife, Florence Chapman, both former pupils, who entertained her at teas, dinners and musicales where she met many of the leading teachers and artists of St. Paul. Mme. Morrill has returned to her New York studio and is already at work with her students.

Harry Kaufman Joins Curtis Institute Faculty

In addition to accepting the engagement for the third season as accompanist of the Curtis Institute, Philadelphia, Harry Kaufman has been engaged to teach piano there. He will continue his piano class in New York as well, and devote some time to coaching violinists. He will be heard in New York, Philadelphia and Baltimore as accompanist with John Corigliano, Edwin Ideler, Sascha Jacobsen and Nina Wulfe.

Ethel Hayden Gives American Songs in Maine

Mrs. Henry Dimmock recently presented Ethel Hayden, soprano, in one of her concert series which has proved so

popular in Bar Harbor, Me., this summer. Miss Hayden sang a program of French, Italian, German, and American songs, and made a deep impression with her rendering of Strauss' Serenade. Her American group was effectively composed of Mrs. Beach's "Ah, Love But a Day," Besley's "Time, You Old Gipsy Man," "Blue Are Her Eyes" by Wintter Watts, and "The Cat-Bird" by Clokey. Miss Hayden left Bar Harbor for a few weeks rest at Lake Placid. She will open her fourth season in a joint recital with Sylvia Lent, violinist, under the auspices of the Manchester Institute of Arts and Sciences.

N. Y. SYMPHONY'S TOUR

Worcester Festival Appearances to be Followed by Other Visits

The New York Symphony will open its season by participating in the Worcester Music Festival from Oct. 7 to 10 and then proceed on a ten days' tour. This will be the fourth season that the orchestra will have played at the annual Worcester Festival. During the three days in that city Albert Stoessel will conduct. George Barrère, flautist of the orchestra, has been engaged as one of the festival soloists.

Walter Damrosch will conduct the orchestra on the succeeding tour, which will take in Passaic, Utica, Ann Arbor, Columbus, Saginaw, Chicago, Indianapolis, Dayton, Clarksburg, Uniontown and Harrisburg. The orchestra will give a concert in Montclair on Oct. 27. The New York season opens Oct. 30 with a concert in Carnegie Hall. Lawrence Tibbett, baritone, will be soloist.

Because of the increase in the number of concerts to be given in New York this season the Symphony Society has reduced the number of visits usually made to Baltimore, Washington and Philadelphia. There will be three concerts in Baltimore, four in Washington and three in Philadelphia.

Clarence Gustlin Heads N. F. M. C. Study Section for American Opera

In recognition of his assistance to the cause of American opera, through his extensive tours of the country, lecturing on several new American works, including "The Echo" by Frank Patterson, "Algalala" by Fanning-DeLeone and "Castle Agrazant" by Ralph Lyford, the National Federation of Music Clubs, under its new president, Mrs. Edgar Stillman Kelley, is creating a special American opera study section, of which Clarence Gustlin is to be made chairman. Many clubs are expected to become interested in this particular line of study, to form new organizations for that purpose and to do everything possible to promote the growth and success of native opera. Mr. Gustlin will, during the coming season, personally lecture upon and play the music of twelve of the best works in the American repertoire, in addition to his piano recital programs.

Isidore Luckstone Heads Voice Department in New York University

Following his work at the summer session of New York University, Isidore Luckstone has been resting at his summer home in the Catskills. He will resume his teaching on Sept. 28 and will head the vocal department of New York University, as well as continue his private vocal instruction in his studio at 200 West 57th Street.

MacDowell Symphony Resumes Rehearsals

The MacDowell Symphony, under Max Jacobs, will resume rehearsals on Sunday morning, Sept. 27, in the Yorkville Casino. The object of the organization is to promote routine and experience in orchestral playing, and membership is open to professional and non-professional musicians of both sexes.

Chamlee Prepares New Rôles

Mario Chamlee, tenor, who appeared at Ravinia Park this summer, has motored with Mrs. Chamlee and Mario, Jr., from the Middle West to Harrison, Me., for a short vacation. Mr. Chamlee is learning several new operatic rôles for the coming season at the Metropolitan.

Meta Schumann Moves Studio

Meta Schumann, vocal teacher and coach, has moved to her new studio at 28 West Seventy-sixth Street. She will resume her teaching activities on Oct. 1.

Hugo Kortschak Finds Brief Summer Leisure Between Engagements



Photo by Matzene

Hugo Kortschak, Violinist

Hugo Kortschak, violinist, is at present snatching a few moments of rest between engagements of a continuous season. His only holiday this summer, previous to the present one, was a flying trip to Europe in June.

Mr. Kortschak has been teaching a large class at the Berkshire Music Colony in Pittsfield, Mass., and has also appeared in chamber music concerts of the annual series at the Music Box in Cunningham, Mass. He will resume his activities in New York and at the Yale University Music School, New Haven, on Oct. 1.

His first New York appearance of the season will be in a sonata recital with Francis Moore in Aeolian Hall on Oct. 21, to be followed by a solo recital on Jan. 3. Among other engagements for the near future are his appearances in the Festival of Chamber Music to be given in the Library of Congress, Washington, D. C., on Oct. 28, 29 and 30.

Julia Claussen Back From San Francisco

Julia Claussen, mezzo-soprano of the Metropolitan Opera Company, has reached New York after her ten weeks'

sojourn in San Francisco. Mme. Claussen spent these weeks both in concertizing and in teaching in the Master School of Musical Arts. She was soloist in the Greek Theater in Berkeley and was accompanied by Nicolai Mednikoff, pianist, on one occasion. Mme. Claussen was engaged by the Pacific Sängerfest as a soloist in their recent festival when she sang for 7000 persons in the San Francisco Civic Auditorium. A private recital was also given under the auspices of the Master School of Musical Arts and Mme. Claussen assisted William J. Henderson in one of his lectures there.

Alfred Hollins Coming for American Tour

Alfred Hollins, England's blind organist and composer, will make his New York debut in the Wanamaker Auditorium early in October. In addition to classic numbers he will also present one of his remarkable improvisations on themes to be submitted to him by organists. During a recent visit to Scotland, Dr. Alexander Russell, concert director of the Wanamaker Auditorium, spent several hours with Dr. Hollins and sends back enthusiastic reports of his playing. Dr. Hollins is already booked for New York, Philadelphia, Washington, Wilmington, Watertown, Asbury Park, Atlantic City, Dartmouth, Princeton, Indianapolis, Andover, Montreal, Chicago, Edmonton, Vancouver, Victoria, Portland, Walla Walla, Spokane, Helena, Fort William, Winnipeg, Hamilton, Kansas City and other centers.

Adelaide Gescheidt Singer Appears in New Broadway Production

Marian Alta, soprano, pupil of Adelaide Gescheidt, appears in the new production, "The Vagabond King," which opened at the Casino in New York on Sept. 15. Miss Alta is understudy for Caroline Thomson, who has the leading rôle.

Elizabeth Patterson Offers Scholarship

Elizabeth Kelso Patterson has offered a scholarship in her School of Singing, to be awarded to particularly promising singers. Miss Patterson, who follows the tradition of her teacher, Mathilda Marchesi in taking only women's voices, will hear applicants by appointment, from Sept. 15 to Oct. 1.

Marguerite Küssner, pupil of Eugen d'Albert and Theodor Leschetizky, will open her studio at 315 West Ninety-eighth Street on Sept. 20.

PASSED AWAY

Leopold Wenzel

PARIS, Sept. 5.—Leopold Wenzel, composer and conductor, died recently at his home in Asnières. Mr. Wenzel was born in Naples, Jan. 23, 1847. He entered the Conservatory there at an early age and left it when only thirteen, journeying through the Near East as a violinist. In 1866, he joined Olivier Métra's orchestra in Marseilles, and in 1871 became conductor at the Alcazar in the same city. He was later conductor at the Paris Alcazar. In 1889 he became conductor at the Empire in London, remaining there until 1911, when he accepted a similar position at the Gaiety. He retired in 1914. His works include several operettas, "Le Chevalier Mignon," "L'Elève du Conservatoire" being among the best known, and some thirty ballets. Numerous songs of his are still popular on the Paris streets, fifty years after their appearance.

Henri Amic

PARIS, Sept. 5.—Henri Amic, well-known music critic, died suddenly on Aug. 24, while visiting the Decorative Arts Exposition here.

John W. Work

NASHVILLE, TENN., Sept. 12.—John W. Work, for twenty-five years a member of the faculty of Fisk University, and an authority on folk-songs of the American Negro, died here recently. Mr. Work traveled with the Fisk University Quartet for a number of years as first tenor of the organization. He also wrote an authoritative book, "Folk-Songs of the American Negro," which is said to be the best work of its kind in existence, besides doing much to preserve the Negro spiritual. Mr. Work was a graduate of Fisk University and later did post-graduate study at the University of Chicago. He taught Latin for twenty-

five years at Fisk and was recently called to the presidency of Roger Williams University here. Among his pupils at Fisk was Roland Hayes, the well-known Negro tenor.

Max Pam

Max Pam, corporation lawyer, philanthropist and art lover, died at his home in New York on Sept. 14. Mr. Pam was for a number of years a supporter of the Chicago Opera and was at one time chairman of the executive committee of the organization. He was born near Carlsbad, Austria, in 1865, and came to this country in 1868, with his family who settled in Chicago. He was admitted to the bar in 1886, and was later associated at various times with Judge Elbert H. Gary, General Charles G. Dawes and the late John W. Gates.

Clara Bernetta

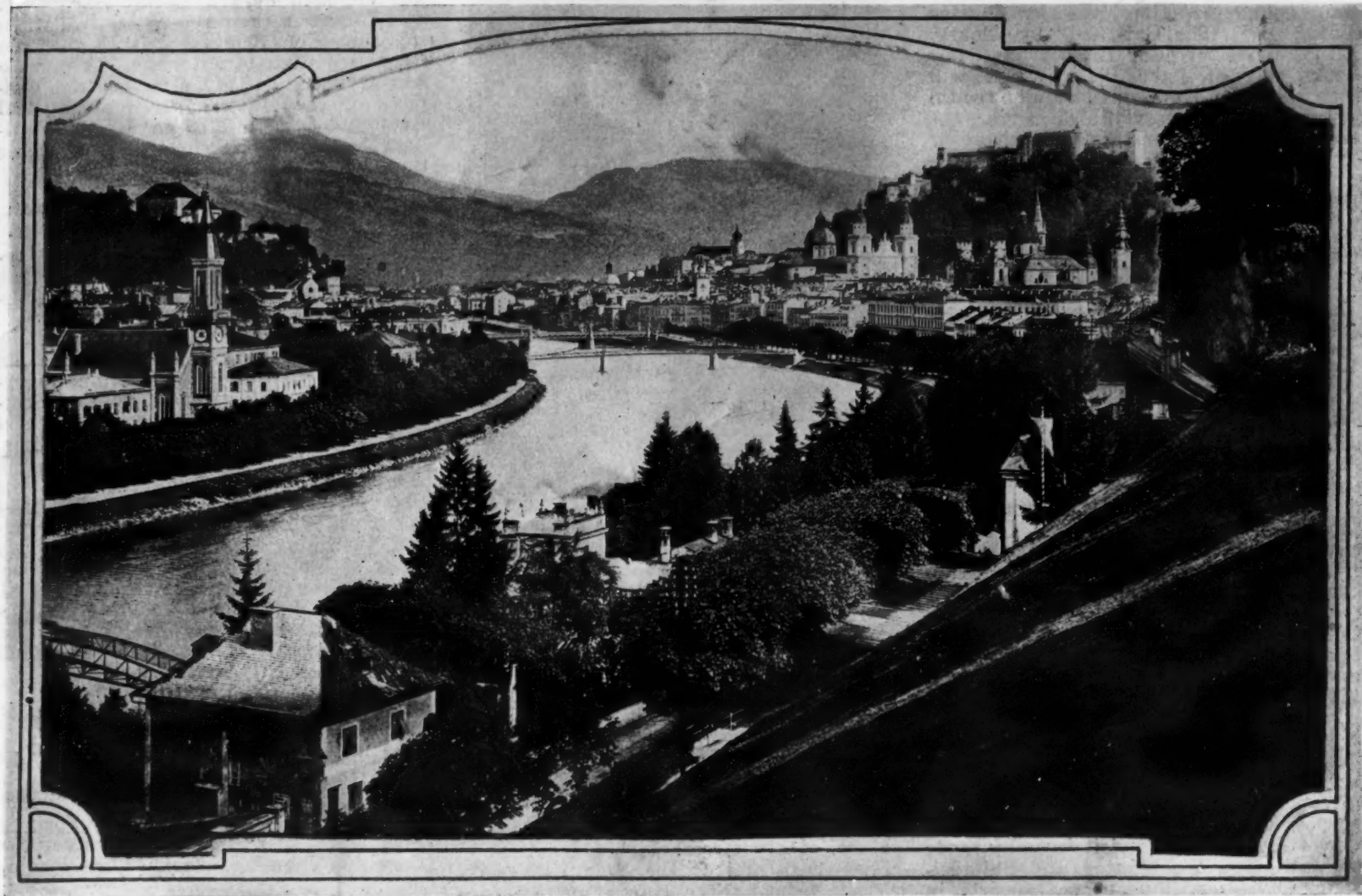
Clara Bernetta, teacher of singing and formerly an operatic and concert artist, died at her home in New York on Sept. 10 after a lingering illness. Mme. Bernetta was a native of Cincinnati and was at one time soloist in the Cathedral there. She later studied under Marchesi in Paris and sang in opera in the French capital as well as in Italy and Germany. She was heard in this country in concert and eventually taught in Denver. She came to New York in 1900, and taught continually until 1915, when she retired.

Henry Eberbach

WASHINGTON, D. C., Sept. 14.—Henry Eberbach, one of the best-known of the older generation of musicians and teachers in the National Capital, died here on Sept. 12, as the result of injuries sustained in an automobile accident. Besides teaching, Mr. Eberbach for many years conducted a music store.

A. T. MARKS.

Visitors from Every Country Throng Salzburg During Crowded Month of Festival Activities



SALZBURG, SHOWING THE NATURAL AND ROCOCO CHARM OF THE FESTIVAL CITY

(Continued from page 21)

were more actively annoying. Perhaps it was the perpetual rain in Salzburg. Perhaps it was the unbearable, cellar-like dampness of the riding academy, which with much press-agenting and labor was turned into a Festspielhaus. The choruses in both the "Welt-theater" and the "Mirakel" were not trained to sing either on key or in unison, and Mme. Anna Bahr-Mildenburg as the *World* in the Hofmannsthal piece sang about as badly as anyone I can think of at the moment. "The Miracle," on home soil, seemed to need the glamor of the New York Century Theater to give it even a semblance of artistry.

Boosters Active

A festival is usually its own excuse, but Salzburg has two others. Mozart was born there and Max Reinhardt has a castle there. And both Salzburg and Mozart are swamped by Schloss Leopoldskron. Salzburg undoubtedly has tradition and when the modern music festival was given there it also had an audience. This year the festival was for the glorification of Max Reinhardt and the boosting of Salzburg as the "Austrian Bayreuth."

Salzburg has become a charmed circle of boosters. They "boost" everything from the riding academy, which has become a Festspielhaus to—the prices. There is music, but it is incidental and expensive. There are a few concerts, a few operas, good enough in themselves, but nothing to make a festival about. The festivities will probably come after the season, when the good citizens and hotelkeepers of Salzburg begin counting up. The prices for the events of the festival alone, are enough to keep music-lovers away. For the opera they ranged from 20 to 50 Austrian shillings, or from \$3 to \$7; for the spectacles from \$1 to \$7 and for the concerts from \$1 to \$3.

To add to the confusion and Ameri-

canism of Salzburg, there is a Press Bureau, a radical innovation in Europe, perhaps suggested by Morris Gest. Thanks to them I was able to hear neither Mr. Schwarz nor Mme. Ivogün. The concerts of both these artists, I have it only by hearsay, were excellent. I am sorry that the machinations of the Press Bureau kept me in the lobby and did not allow me inside the doors. They were good concerts, but you did not have to go to Salzburg to hear them. Both Mr. Schwarz and Mme. Ivogün give the same concert, or one like it, many times a year, in New York, in Berlin, in Chicago, Vienna, or wherever you happen to be.

The productions were only the turning point of the festival. The real interest centered about the little groups that gathered now at Schloss Leopoldskron, now in the lobby of the Hotel de L'Europe and usually in front of the photographer's shop where their pictures were prominently displayed. There were enough titles there to reestablish the court. There were authentic English ones and more or less doubtful Austrian; some American by right of purchase, others quite real. Then there were the celebrities of yesterday and tomorrow, actors, playwrights, and an occasional musician. The musicians and the music lovers were decidedly in the minority in Salzburg. It must have been the modern music festival which attracted them in the past, for they seem to have departed with it.

In Salzburg, the equivalents of the Chamber of Commerce, Rotary Club, and Organized Boosters, are planning to make the year just one festival after another. Their slogan is the "Austrian Bayreuth." It seems rather late in the day to found a Bayreuth for Mozart! But Salzburg is determined to have more, bigger and better festivals. The little mountain town, where the rain and the dampness swamp the voices, is not built on American lines, but they will certainly have to be better if Salz-

burg hopes to attract an audience that will pay the prices it demands. The good Salzburgians must learn that they will have to have a festival that lives up to their impressive literature, if they want an audience from across the seas next summer. HENRIETTA MALKIEL.

An Enchanting City

Some years ago London *Punch* gave advice to those about to marry. The advice was nothing if not concise—"Don't." To those musical folk who think of visiting Salzburg I should be quite as laconic, but less pessimistic, for I should say—"Do." And I do not fancy that any who took me at my word would regret doing so. Salzburg is one of the most beautiful and interesting towns the musical traveler is likely to strike in the course of his wanderings. It can accurately be described as clean and pleasing to the fastidious eye. It offers the guest the comforts a pampered modernity looks for. With its three heights and fast-flowing river, it cannot be denied a picturesque beauty of its own; with the narrow streets of the old town, innumerable churches and delightful little squares, it holds the visitor enchanted. And it remains the home of a delightful people—natural, good humored, healthy, and artistic. What more could one ask for?

The appeal to the average intelligent person is therefore strong. To the musically intelligent it is doubly so. Consequently, one is not surprised to know that Salzburg is often the meeting place of musicians. At the time of writing,

the town is in the throes of a festival. One's sense of justice is appeased at the choice of locality. An Austrian town of beauty, the birthplace of Mozart—where could musicians discover a spot more likely to call forth the best that in them lies?

The visitor will first go to Mozart's birth-house, to be found in old Salzburg, a little place up a dark stair, kept scrupulously clean and in a manner worthy of the master. Long will his spirit dwell within these walls, lingering over the souvenirs, books and pictures, of which there are so many. And then, coming into the sunlight again, it will wander toward the Marktplatz and gaze up at the building that bears the legend "L. Mozart's Wohnhaus."

One advantage about Salzburg is likely to be appreciated in warm weather. The various points of attraction are at no great distance from one another. And so, in the course of a morning's walk, undertaken to familiarize himself with the town, the traveler will happen to look up at the Mozart statue. This is suitable and more than adequate. A modern man might have given us something enigmatic—a question mark in stone or metal, to be pondered over or to be despised. The statue which adorns Salzburg is as simple and free from affectation as is the music of the man whose memory it perpetuates. With serene countenance he looks ahead, and in his hand holds the winged pen of his inspiration.

The "Bells, Bells, Bells"

Then the bells tinkle their curious jerky little song, which floats upon the summer air over the houses of the town. And a group of tourists, caught in the vicinity, look up at the quaint tower that holds the glockenspiel. If you are lucky, you hear the bells play Mozart. At other times they play pieces by composers less known. The repertoire is interesting, if only because it is unusual. I jot down the pieces rung out at various seasons from the tower:

"Mailied." W. A. Mozart; "Sehnsucht," Michael Haydn; "Minuet und Wiegenlied," J. E. Eberlin; "Jagd und Minuet," Leopold Mozart; "Hymnus," Paul Hofhaimer; "Choral," Augustin Ebner.

The song of the bells ended, brace yourself for the ascent of the Kapuzinerberg, and proceed till you come upon "Mozart's Häuschen." The story printed by the little gate at the entrance tells you all you need to know if you carry your imagination with you.

"In diesen Gartenhäuschen das bis Jahre 1874 im Hofe des alten Freihaus in Wien stand, schuf W. A. Mozart im Jahre 1791 die erste deutsche Oper 'Zauberflöte.'" Simple and diminutive, a tiny summer house, the scene of a great achievement. Your climb has been rewarded.

Michael Haydn's House

Mozart, born in Salzburg, died in Vienna. Michael Haydn, born in Vienna, died in Salzburg. A tablet in one of the buildings at the foot of the famous Festung conveys the information that on the spot in question stood the house in which Michael Haydn dwelt till his death in 1806.

And you come away from Salzburg with regret, for its beauty is equalled only by its musical interest. Far of you will dream again and again of your first view, of the white squares, of the bridges over the Salzach, of the old-fashioned promenade, of the old-fashioned streets. And when you listen to Mozart's music you will return in spirit to that humble dwelling where the greatest of Salzburgers and one of the world's sweetest singers first saw the light of day. D. C. PARKER.

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